JULY 1940

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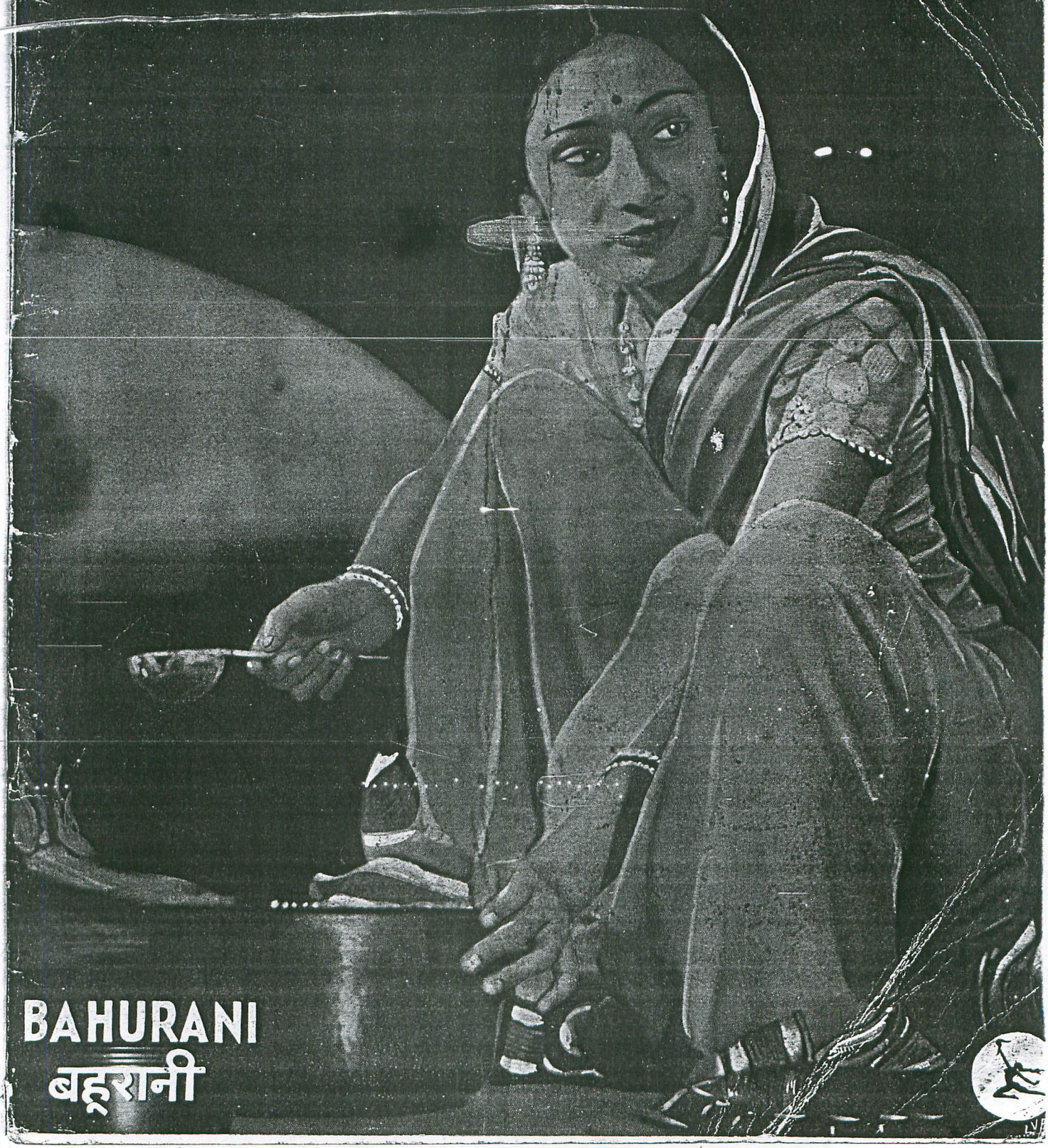

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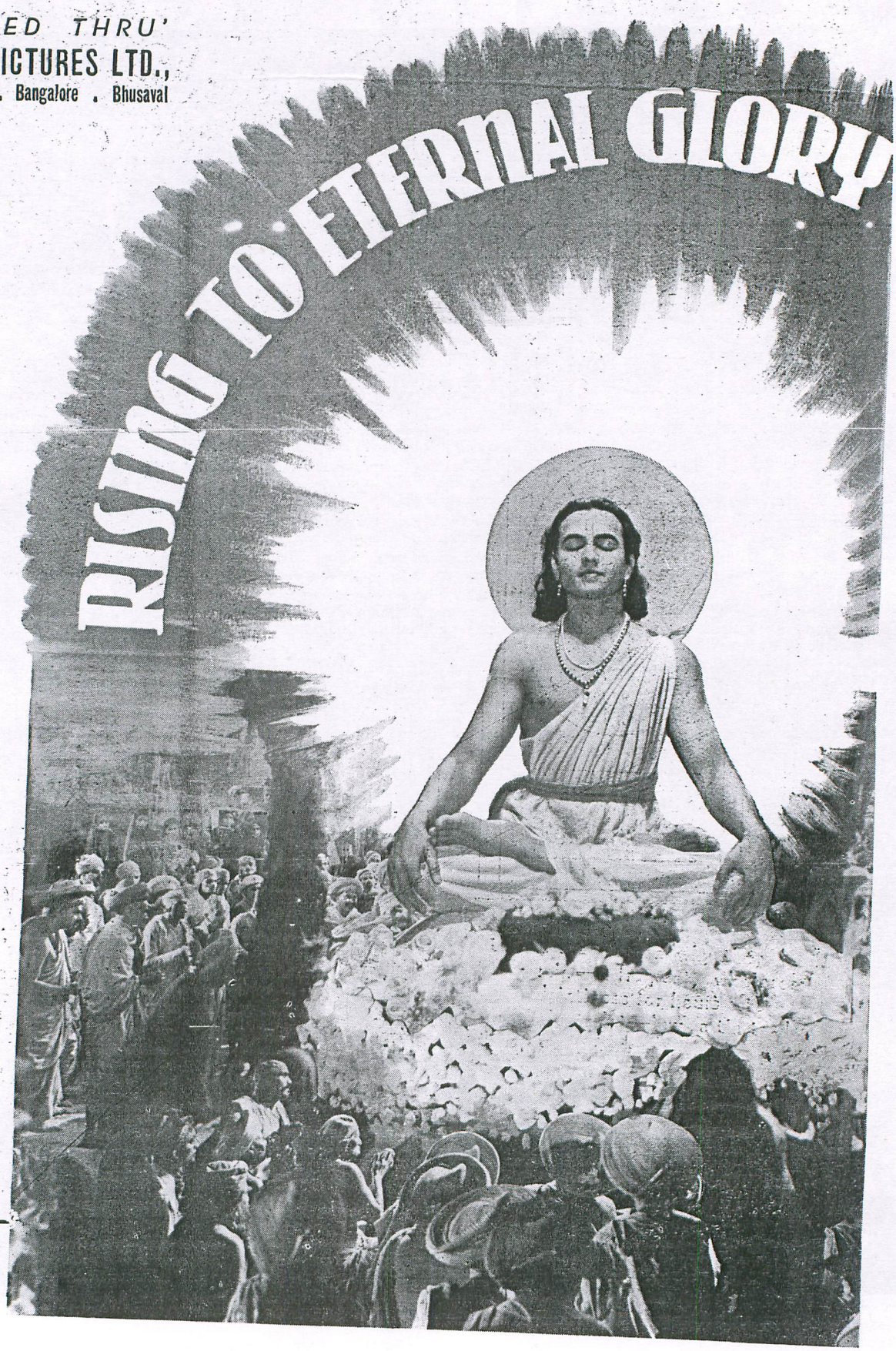

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Kishore Sahu, producer and artiste, becomes a star overnight due to his brilliant performance in "Bahurani," India Artists' maiden production.

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Editor: **BABURAO PATEL**

Vol. 6 JULY 1940 No. 7

A Welcome and a Warning!

Have The New Production Units Planned Their Future ?

At a time when the war has upset the entire commercial world and thrown existing industries out of gear, at a time when the British film industry is practically at a stand-still and Hollywood is getting the jitters, no less than half a dozen new production units have recently come into existence in India.

It speaks for the brave and adventurous spirit of those who have staked their money and their reputation in these new enterprises. Keeping in view the fact that a year ago some of the most senior producers were getting nervous, there was a talk of closing down studios and scrapping pictures under production, and not a few artistes and technicians were threatened with imminent unemployment, we must cordially welcome the coming into existence of all the new concerns. More studios mean more pictures, more employment to artistes, technicians, writers and extras.

They mean more cinema houses and correspondingly more opportunity for the entertainment and enlightenment of our countrymen through the medium of the screen. They mean a stimulus to healthy competition and consequently a higher artistic and technical standard of pictures. But they also mean bigger and newer problems for the industry and greater responsibility on the shoulders of those who are at the helm of its affairs.

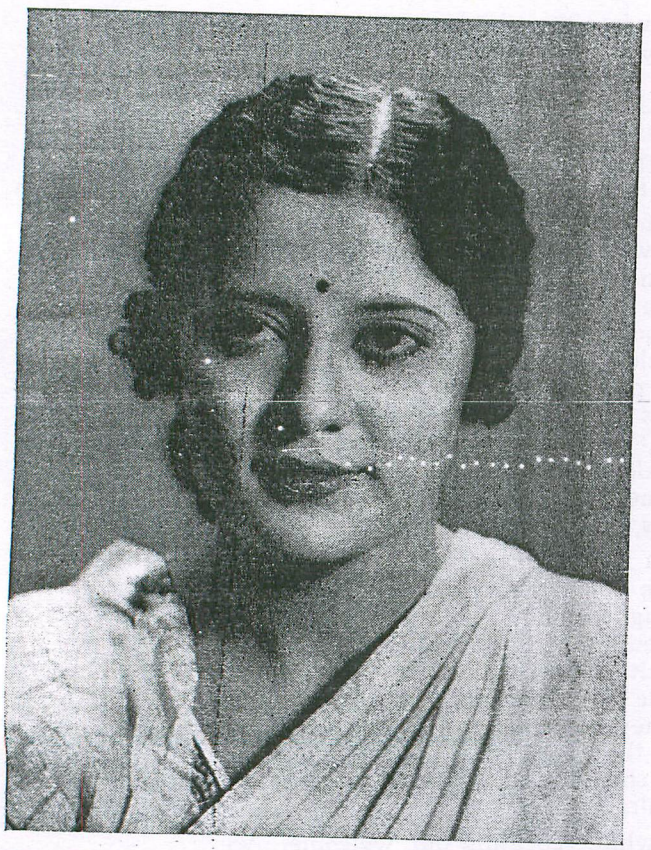
And thus while repeating our welcome, we also feel it necessary to sound a note of warning. The new production units will not be doing any good to themselves, their financiers and share-

Annual subscription inland Rs. 5/- Foreign Rs. 8/- or Sh. 12. 3 dollars in U.S.A.

holders or the industry in general if they carry on their work in a haphazard, speculative and unsystematic manner. In the "chor bazar" of Bombay can be seen the sign boards of dozens of film companies that once sprang like mushrooms and died as quickly. The epitaph on their tombstones should be, "They Died Because They Did Not Plan R. I. P." They would not have died in vain if their tragedy could serve as a warning to others.

As a commercial enterprise, the first concern of a new studio ought to be a sound financial policy. In America where film trade has been reduced to an exact science, the financial returns of a picture are exactly calculated in dollars and cents before a single foot of it is shot. Seldom do these calculations prove wrong.

It may not be possible just yet for our producers to be equally precise. But surely one can expect that before a new film venture is launched, the studio executives would take care to calculate —not "speculate"!—the "maximum" expenses and the "minimum" returns. We seem to be giving the most elementary lesson in commercial organisation. But the tragic fact is that some of our producers badly need this lesson. Then they would not be seen so often on the door-step of the bankruptcy court.



Padma Devi, after finishing her lead in "Hindusthan Hamara", is now working with Barua in "Shap Mukti", in Bengali, directed by Mr. Barua.

The new producers will be well advised, at this early stage, to check-up upon their financial stability and see whether they are in a position to weather the storm. This is a competitive business and he who cannot give as good a product as his next rival goes to the wall.

Those days when you could produce a picture for 20 or 30 thousand rupees are over. Even pictures produced for 50 or 60 thousand today are usually poor in technique. Good photography, audiography and processing, good artistes and good writers, they all cost money and the cinegoers no longer can be satisfied with shoddy technique.

Those who have come into this business with inadequate financial resources are taking a grave risk. It is a risk that involves not only themselves, but also their employees and the industry in general.

The recent example of Panjratan Productions' unfulfilled "Promise" should serve as an object lesson.

Here were five honest artistes who, without sufficient financial support, started to beat the capitalists at their game of production. The result was a picture that could not be tolerated even with the most charitable motives.

It is far from our purpose to try to discredit a co-operative effort on behalf of cine artistes—this paper has always put the interests of studio workers before those of producers—but once the artistes take to production business they are themselves trying to become capitalists and cannot legitimately expect preferential treatment at the hands of the press.

A bad picture is a bad picture, irrespective of who produced it!

At the same time we are anxious that more artistes should not gamble their hard-earned money and their equally hard-earned reputation on similar hazardous ventures. This applies not only to Panjratan Productions, but also to the group of other single-picture production units that have recently sprung up in and around Parel.

Only geniuses can triumph over lack of resources and in this age of capitalism, even geniuses have to go begging to the doors of financiers. As for mediocrities they are simply courting disaster when they launch into film production without adequate resources of brains or money.

At least three of the new companies—National Studios, India Artists and Circo Productions—are believed to be financially sound.

The National, with the coveted backing of the Tatas, may be said to be in the strongest position. India Artists have the banking house of Dagas

to support them while Circo Productions can rely on the money and the reputation they made with the pictures that New Theatres produced for them.

But financial security is only one, though all-important, aspect of the planning that is necessary. What is equally important is a policy and a plan for production.

What kind of pictures are to be produced? How many in a year? How will they be distributed and exhibited? Who will direct the pictures? Who will be the stars? What are the arrangements for ensuring a supply of good stories? Is there a competent scenario department? Are there a sufficient number of efficient technicians and technical apparatus? These and a hundred other relevant questions must be answered "before" the work of production actually starts. A production schedule has to be drawn up and rigorously followed—because a single day's delay in a big studio may cause a loss of a thousand rupees or even more!

It is only when intelligent and precise attention has been given to these questions that one can expect a new studio to start functioning smoothly. On the other hand if the "Chalse" (It Will Do!) policy of the old studios is followed, if nepotism and favouritism are allowed to reign once more, if efficiency is sacrificed for the sake of personal preferences and prejudices and a premium put upon flattery and sycophantism, then no amount of capital will be sufficient to keep the concern going.

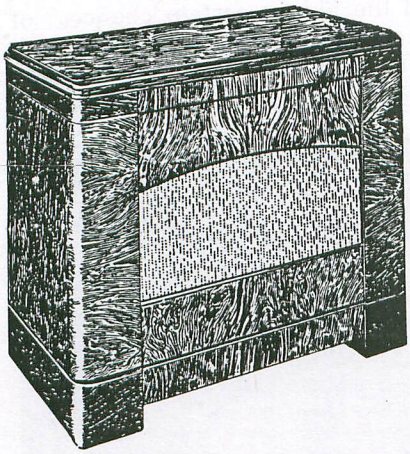
And, sooner or later, one more sign board will be added to the scrap heap in "Chor Bazar"!

Making a brief survey of the work already done by the three leading new concerns we find that the Naional Studios have come to the front rank with their maiden production, "Woman", a truly great picture. But then, this concern is not exactly a new one, having the advantage of the combined resources of two established studios—Sagar and General Films.

But no big studio can survive on the strength of a single good picture. Have the National executives taken care to plan their future productions in a way that would maintain and improve upon the standard set up by "Woman"?

After a year we have got only a single picture from them. Another one, we believe, is ready. But then what is to become of it and their other pictures if "Woman" continues to run for another few months? Completed pictures lying in tins are no assets unless flashed on the screen. On the other hand they are liable to

One of the finest instruments in the 'H. M. V.' range.



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'HIS MASTER'S VOICE' Radiogram.

slacken the tempo of production and demoralize the workers. This is a problem they have themselves to solve.

India Artists, too, have made a very good beginning with their "Bahurani." Here is a really new concern, with a new producer and new directors. By making the fullest use of all possible publicity media they have already made India Artists a household name throughout India.

But then too much publicity is a dangerous thing. Have they plans ready to follow up "Bahurani" with a series of equally good, if not better, pictures? Or do they propose to rest on their oars and keep on talking of their first picture? A film producer, like a journalist, must live in the future. Today's paper and this season's release must be immediately followed by all effort being concentrated on the next one.

Circo Productions' first film "Lakshmi", an ordinary entertainment picture, was at least distinguished by clean and attractive photography.

Their next one, "Sohag", is a complete disappointment in every respect.

Here is a studio that is perhaps over-doing mass production so that while every second month a new picture is completed, no artistic and technical level is maintained. Their main trouble seems to be a dearth of capable directors. Why don't they import some from Calcutta where, we believe, they have some good contacts.

In this respect we cannot help commending the example of Daryani Brothers' Krishin Movietone, another new concern, who have secured the services of such a first rate director as Mr. Barua, thus upsetting the tradition that what new studios need are beautiful stars and not capable directors.

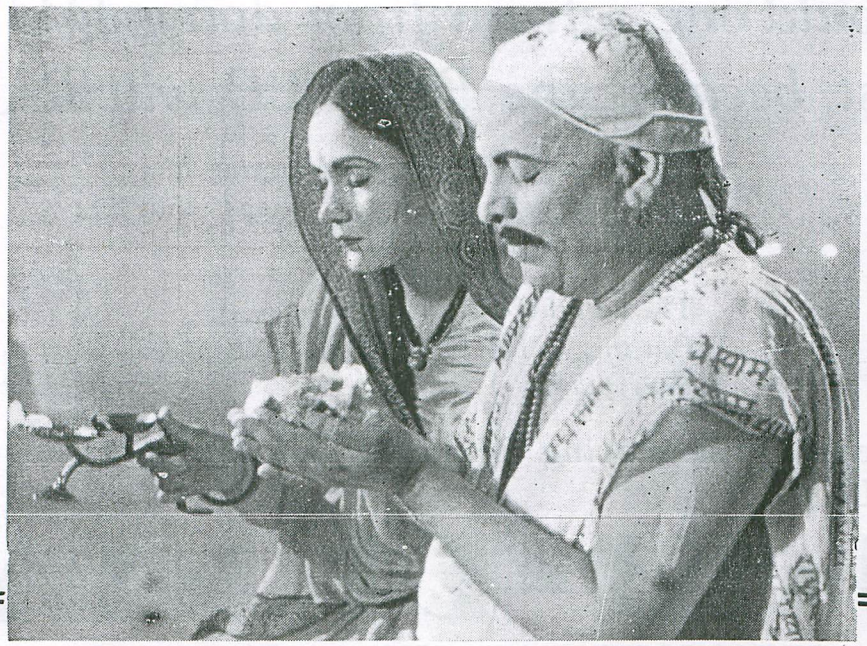
In Nirali Duniya a Tarun Picture, we shall meet old favourites. E. Billimoria, Jal Merchant & Lalita Pawar

The executives of the new production units have within their power not only to achieve success for themselves, but also to serve the Industry and the country. But they must make their choice:

On the one hand are the old slipshod methods of production and the almost certain chances of degeneration and collapse. On the other is intelligent planning and a brilliant future. Let them make their decision wisely whatever they do.

6 **Sitara and Sardar Akhtar come together in "Puja" a National picture directed by A. R. Kardar.**

Announcing The Coming of A Great Saint



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The Celebrated Saint of
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and

DURGA
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WITH
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STORY BY
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PEOPLE TALK and they WILL!
Should one refrain from doing DUTY!
Just because the PEOPLE will TALK?

That was the Question Worrying him
But his daughter-in-law urged that
JUSTICE must be done ....

The Father-in-law agreed ... ...
But the WHEELS of FORTUNE upset
their plans

An action Packed Fast moving Romance of TODAY and its PEOPLE !

AJ-KI-DUNIA

SINDHOO PRODUCTIONS MAIDEN PICTURE

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

NEW THEATRES' DOWNFALL?

What is wrong with the New Theatres? They have not given us a single good picture since "Vidyapati"?

About a hundred persons ask me this question every month. Two months back I said, "Wait till you see "Zindagi". They saw "Zindagi" and asked me the question again. This time I said "Andhi" is coming. Don't worry."

"Andhi" has come and now I am myself asking that question: "What is wrong with the New Theatres"?

The last picture I liked was "Adhikar." Since then every picture of New Theatres has failed to please me. "Street Singer", "Sapera", "Kapal Kundala", "Jawani-ki-Reet", "Zindagi" and "Andhi" all these pictures were far below the usual N.T. standard and probably failed to bring in the returns of "Devdas" and "Chandidas."

By the way, what is the N.T. standard to-day? After a series of such pictures, it certainly cannot be any where near the Prabhat standard.

And what have those high-paid directors like Devaki Bose, Nitin Bose and Amar Mullick been doing all these days, if they could not improve the content and quality of the recent N.T. productions?

And what use is it to have good singers like Saigal, Pankaj Mullick and K. C. Dey and good artistes like Uma, Mollina, Nawab and Jagdish—if their talents are not being framed in the right type of pictures?

No longer does the "Elephant Trade Mark" guarantee a high standard of quality entertainment. Producing companies have to be judged by their productions and the painful judgment on the New Theatres is that it has come down to the level of some of those Bombay companies which produce cheap thrillers under the pretence of film production.

Next time, a New Theatres picture is advertised, I will not see it unless my neighbour tells me that it is really good.

I have lost faith in that "Elephant Trade Mark" which once gave me all the entertainment I wanted. To-day, I know it is stamped on cheap second-class pictures, which even Saigal's golden voice can't sell.

The fall of New Theatres in standard and quality is a great loss to our film industry and it is high time that Mr. B. N. Sircar looks into the affairs himself and stops the so-called great directors from experimenting at his expense and at the sacrifice of a once-beautiful trade name.

THE MAN BEHIND "WOMAN"

The thundering success of "Woman", the maiden production of National Studios, makes Mehboob its director a first-class news item in the film world. For he is the man who made "Woman".

From "Musafir" a Ranjit picture directed by Mr. Chaturbhuj Doshi.

The meteoric career of this young director is verily another romance of the screen. It is an example of what can happen when dogged perseverance and inherent inclination join together in the pursuit of a career.

Born in 1905 in the village of Kashipura, 20 miles from Baroda, Mehboob Khan hardly did any schooling till 21. Then a friend brought him to Bombay and started him as an extra in the Imperial Film Company.

After years of toil in different departments Mehboob got his chance with Sagar Movietone to direct his first picture, "Judgment of Allah".

And since then he has not looked back. "Woman" is his ninth picture within five years of direction. And what a picture it is. Even the Boses and Baruas will find something to learn in it.

If Mehboob doesn't get a swollen head, he can give us even better pictures than "Woman" and when he does that, we shall rather applaud him than those educationally and intellectually obsessed directors who more often fail than succeed.

BUCK UP DEVIKA RANI!

Devika Rani has taken charge of the studio! Devika Rani has become a producer! Devika Rani is now the Managing Director! All this is very good news coming to the ears from day to day.

If Devika Rani has really become the Managing Director and producer and stepped into the shoes of her illustrious husband then this is the first time in our film industry that a woman will be doing a man's job.

No one questions Devika's qualifications. Probably, she knows more about production than several of our producers put together. And what little she doesn't know to-day, she will learn and know to-morrow.

If reports are to be believed, she has already started research in the different studio departments and things have begun looking up hopefully.

What Devika, however, must learn immediately is not to mind a little criticism if things go wrong. For, now she has taken up a job which in its very nature is exposed to criticism—good or bad.

Bombay Talkies have given enough fireside romances so far. With Devika at the head, people now expect some really progressive pictures from the studio—pictures that will wake up the social conscience of the people.

Will Devika do something which Himansu Rai never thought of doing? Let us wait and see.

Our Review

ANDHI
(The Storm)

This is a picture produced by New Theatres Ltd. for Associated Productions Ltd. Why? That is their secret.

It features K. C. Dey, Pankaj Mullick and Mollina—three popular artistes. Between them if nothing else, at least good music was expected. It is not there. Pankaj Mullick, as the hero, shatters our ideal of hero-worship. Mollina, once a graceful star now steam-rolls all expression.

Dinesh Ranjan Das is the director. He is unknown today. It will be a mercy if he remains so in future.

Even the photography and the sound are far below the N. T. Standard. New Theatres have wasted time and money in producing such a picture.

It will be a waste of time and money to see it. It will be a greater waste to review it in detail.

If "Andhi" is a motion picture, I am Mahatma Gandhi.

Baburao Patel

Indu Rani in "Hatimtai-ki-Beti" a Mohan picture.

NADIA—

The favourite of thrill-lovers, she will be soon seen in "Diamond Queen" a Wadia Movietone picture.

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RUNNERS-UP: Rs. 6,000
FIRST PRIZE
RS. 750 MONTHLY FOR 12 MONTHS OR
RS. 8,000 down
2 ENTRIES FOR RE. 1
EXTRA PRIZES: Elegant Wrist Watch for each All Correct solver.
De luxe Fountain Pen Desk Set for each One Error solver. Handsome Surprise Present for each Two Error solver. Merit Bonus for each Three & Four Error solver.

"COMMONSENSE CROSSWORD" No. 183

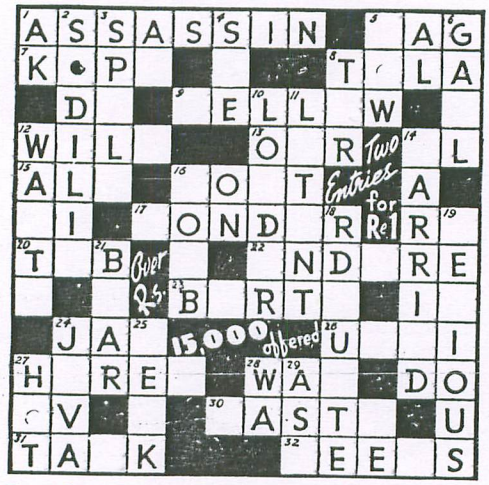
Just as you know you possess commonsense, so can you be sure of your ability to win a whale of a prize in these Competitions. It doesn't matter whether you are a big fish or a so-called Jonah, because neither a great mind nor good luck are necessary—only plain commonsense. Here is an income of Rs. 750/- for 12 months (or Rs. 8,000/- Down) to be won with an entry costing As. -/8/-, the entry fee being Re. 1/- for two entries. A further sum of Rs. 6,000/- has been set aside for Runners-up and there are unlimited Extra Prizes. Even if your best entry contains four errors you will still win a prize. But merely dwelling on the good things to be won won't bring them to you. Put in some practice now on the advance copy of the puzzle below and thus steal a march on your tardier fellows.

CLUES ACROSS

1. Hitler is the most dangerous one who has ever threatened the liberty of man
5. What shrewish wives do incessantly
7. Retained
8. Indian unit of weight
9. Suffering sometimes makes a man this
12. A clever woman's is seldom easy to frustrate
13. Used for propelling boat
15. The whole
16. Most of us seek to avoid one when possible
17. The more we learn of human nature the more it makes us this
20. Small flap or strip
22. To bear stedfastly
23. A man usually feels anxious when waiting for one
24. Generally speaking, the older we get the less we relish this
26. Jumbled spelling of *lieu*
27. Women's part of Mohammedan dwelling-house
28. Pale
30. Being run down is apt to make a man this
31. Active minded people are apt to find commonplace this rather boring
32. It will be generally admitted that Woman "——" to understand Man more than Man does to understand Woman

CLOSING DATE, JULY 19th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of July 7th.



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ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of July 7th will be accepted.

CLUES DOWN

2. Set of stone seats in chancel of church
3. Fear of bad one tends to bring it about
4. Observe
5. Immediately
6. Probably most of us know somebody we should like to this if we could !
8. Rocky peak
10. Noisier
11. Concealed
12. Impatient people are seldom able to suffer these calmly
14. Even the most patient men often become exasperated when they are this
16. Ruthlessly exploited in Nazi campaign of terror
18. Jumbled spelling of *thunder*
19. Average reader is apt to consider books of philosophy too this
21. Man of unpleasant temper is not uncommonly likened to this animal
24. Island of Nederland East Indies
25. Henpecked husbands are, as a rule, discribable as this
27. Becoming involved in a brawl usually results in one getting this
29. Stupid fellow

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

G. M. Joshi. (Hyderabad, Deccan).

Does Navinchandra know Marathi?

Yes, enough to ask his maid servant for a glass of water.

S. N. Raizada. (Meerut).

I am twenty years old, with good figure and features. I know Hindi and I can act and sing very well. By God's grace, I am gifted with rosy cheeks, eyes as blue as heaven and beautiful appearance. Can you recommend me to any film director?

You sound like a technicolor proposition. Try your luck with Sohrab Mody. He is kind hearted and gives a chance to every young man, particularly from U.P. as people from that province understand his language more easily.

W. R. Singarababoo. (Madras).

Which is Devika Rani's next film? People on our side are waiting to see her.

Same here. She will soon resume work in "Narayani" and with a bit of good luck we should be able to see the picture in September.

....I heard that Leela Chitnis is not an Indian girl. Am I right?

No, you are wrong.

I think Saigal is the most popular star in India?

Popular, of course!

Jaswant Singh. (Agra).

After your world tour, when you returned to India, did you gain or lose in weight?

I dropped some pounds over the seas. Why, Mahomed Akbar Fazalbhoy of Film City, who returned recently from his American tour, has done the same. And he had gone with his family. I think it is the fine climate that keeps one in trim.

What about the second session of the Indian Motion Picture Congress?

What about it? Those responsible have not yet forgotten the first one and what it cost them, though people in Bengal are trying to help them forget. I don't think that anymore sessions are going to be helpful seeing the resolutions of the first one becoming mere pious hopes.

Krishna Rao Kisri. (Cocanada).

Has any Indian producer ever ventured to run up to the Himalayas to picturise its natural grandeur?

Oh yes! Mohan Bhavnani has done the trick and brought back a "daughter" of the Himalayas. That way Bhavnani has run to all sorts of places and brought back "sons" of Zambo and "Shangrillas" (I don't know what that means, but looking at Navin Yagnik one can assume that a Shangrilla has something to do with a human being). Bhavnani's is an odd occupation.

M. B. Md. Saleh. (Dacca).

"Sohrab Mody is reputed for training raw hands and he is kind hearted in addition. He is always anxious to help everyone", acting on this advice of yours, I wrote three letters to Mr. Mody, but he refused to help. If he is a kind hearted man, as you say, he should not dishearten me thus. I merely wanted a chance as an actor. What shall I do?

I am shocked to learn this. I know Sohrab Mody personally. He is an intimate friend of mine in addition. He has more milk of human kindness that anyone else I know. He is, by his own confession to me, always anxious to help every struggling artiste. He takes it as his sacred duty as the President of the Artistes Association to help new people. I don't undertand why he should have refused to help you. Probably in the pressure of work, he lost sight of his duty as President. Write to him again, requesting him to reconsider your case. I am sure he will do the needful. In a similar case, an applicant called on him personally and Mody engaged him in his own studio. That man is drawing three hundred a month to-day.

Mohan A. Shahani. (Hyderabad Sind).

Can you tell me which film Mr. A. R. Kardar is directing at present in the National Studios?

"Puja"—for which he has so far offered enough personal sacrifice. Let us pray for its success.

K. Ramrao. (Calcutta).

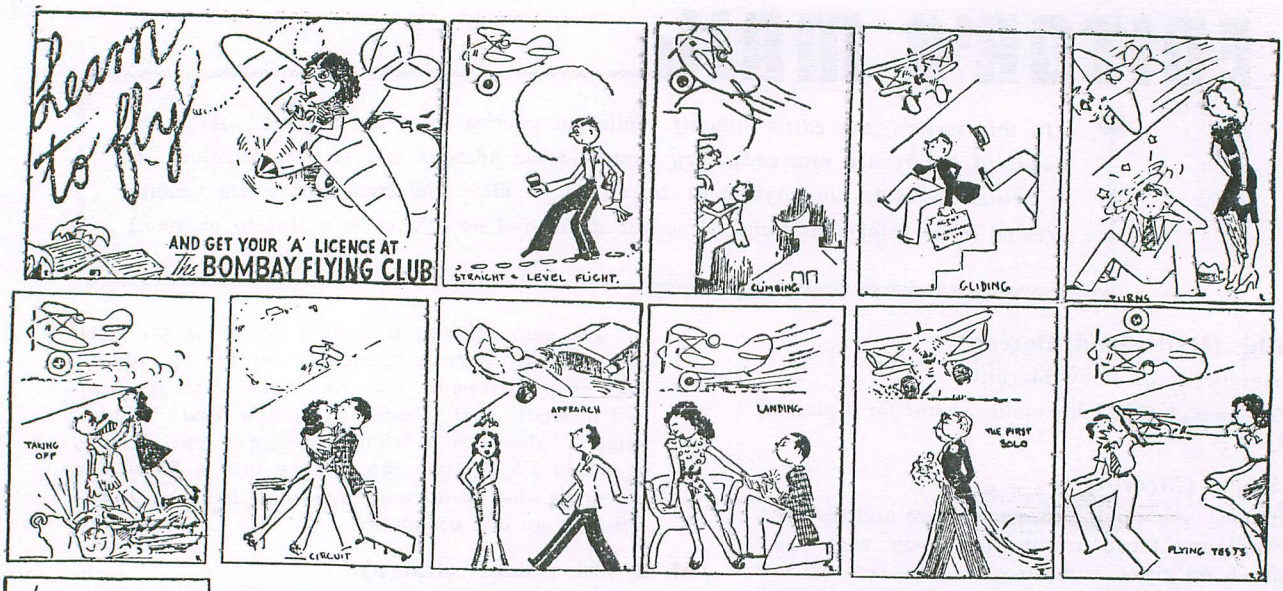
Shanta Hublikar's song in "Admi" in several languages has puzzled me. Can you tell me what is her mother-tongue?

I think her mother-tongue is Kanarese and her step-mother tongue is Marathi. The rest are foster products. Shanta has versatile talent.

B. C. Jain. (Bhagalpur).

I am the best actor of the town and I want to act with Devika Rani. Will she allow me to act with her?

Oh yes, she will if you are what you say. But Bhagalpur is not the best town in India.



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Mollina has often appeared on the screen as a widow. Is she a widow?

I don't know whether she is. But she has no reason to be. She is good looking enough to be a bride. But these Bengali producers will make any bride a widow, as tears of grief salt their daily bread better. They see the world through tears. No wonder it looks hazy to them. Even the bright and snappy "filmindia" brings tears to their eyes.

V. Prasad Saxena. (Ratlam).

Which is the better picture between "Adhikar" and "Admi."

Both are very good pictures. But "Admi" was more purposeful.

J. G. Massand. (Rohri).

If I come to Bombay to visit Minerva Movietone, will Sohrab Mody entertain me as his guest and show me round his studios?

You bet, he will. He will also have you photographed shaking hands with him, and his publicity chap will print the photo in all Indian papers except "filmindia". You can't beat Sohrab in hospitality.

Miss Pratima Sen. (Lahore).

You must accept that our Hindu society has limitations of its own. There are certain things that are not yet universally practised. The exaggerated representation of such things on the screen is surely a big pill to swallow. For example, smoking a cigarette by Leela Chitnis as "Arundhati" in "Ardhangi". You say, she is realistic in her role. I assure you, (and I think, I am entitled to do so being a college girl myself), that very rarely are the college girls found to be in the habit of smoking. Why do they run down the collegians this way?

My dear child, one question which we cannot ask our producers is "Why". There is no "Why" in this industry. The biggest "Why" is why several of our producers are at all in this industry. We have many people doing the wrong jobs. They have been going on like this for years. Some of them have now realized that they should have been share brokers. They are already making amends. So don't look the gift horse in the mouth and yet I hope your letter catches the eye of our producers. There is a lot of sense in what you say.

K. P. Kohli. (Jammu Tawi).

Who are the leading music directors of India?

Mr. Krishnarao (Prabhat), Mr. Roy Boral (N.T.), Mr. Anil Biswas (National), Mr. Punkaj Mullick (N.T.), and Mr. Keshavrao Bhole (Prabhat), The rest are band boys.

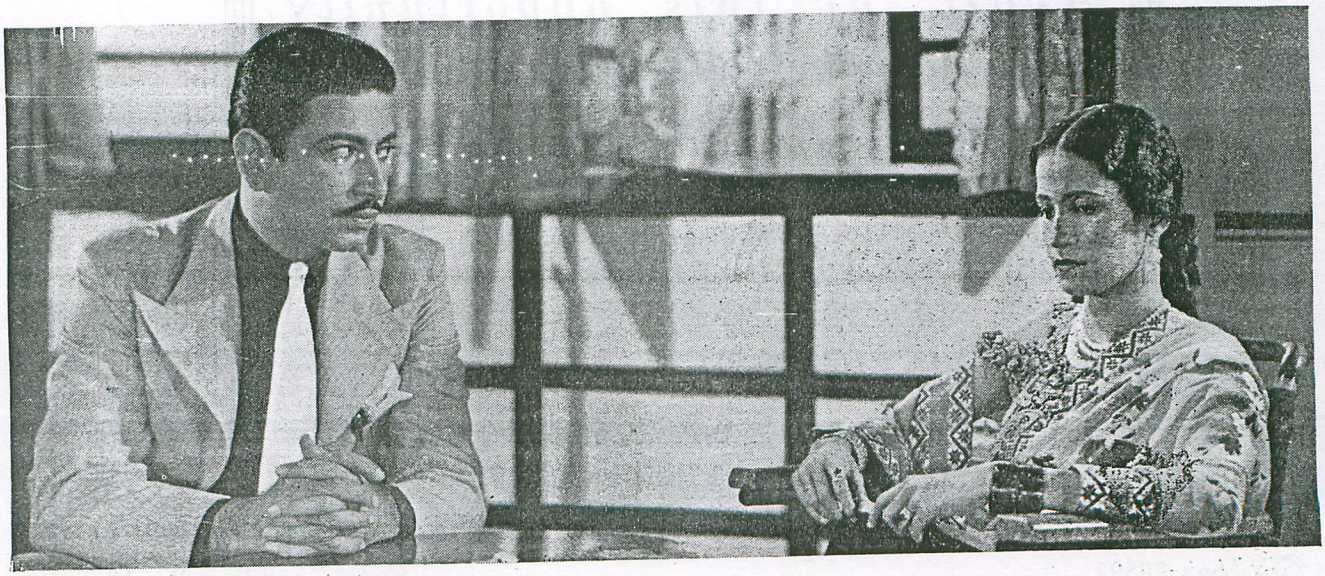
Which is better: "Sant Dnyaneshwar" or "Zindagi"?

Did you say "Zindagi"? Wait, let me recover my breath. "Dnyaneshwar" is too good to be compared with "Zindagi" which though produced by New Theatres is a very disappointing picture "Zindagi" is a very poor pastiche of intentions that never materialized. Only two persons liked it, Ahmad Abbas and Jamil Ansari—but both are in love and really quite harmless.

Mahomed Joosab. (Pretoria).

Can India boast of a Wallace Beery or a Mickey Rooney?

What is there to boast about? Ram Marathe, our boy star, is certainly more versatile than Mickey Rooney. And in size we have Sheik Mukhtar to compete with Beery while Yakub does Beery's roles superbly. India has too many fat faced Beerys and pug-nosed Rooneys to worry about.



Hari Shivdashani and Jamuna in Daryani Production's "Hindusthan Hamara".

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P. Gajapathi Rao. (Masulipatam).

I want to marry a girl like Maya Bannerjee in personality and singing like Kanan Bala—?

....and dancing like Sadhona Bose. Try Mumtaz of Bombay Talkies. He has personality, music and dance.

What was the total collection of "Pukar"?

Enough to pay Sohrab Mody's previous debts. I wish "Bharosa" becomes another "Pukar" to pay for "The Will" and "Defeat."

P. Ramchandra Reddy. (Yellayapalem).

What is Padma Devi doing now?

She has just finished the leading role in "Hindusthan Hamara" a picture directed by Ram Daryani in Calcutta. Jamuna also shares stellar honours in this picture. The other one, Padma Devi is now working in, is "Shap Mukti" (Bengali) directed by Mr. Barua. Mr. Barua, himself plays the lead with her. This is also a Daryani production.

R. N. Tavadia. (Johannesburg).

Where is Ashok Kumar? I heard that he is in jail?

Yes, a prisoner of his own virtues. Ashok is now working in "Bandhan."

S. L. Nawani. (Karachi).

Why do some film journalists from the North abuse and criticize one another in a filthy way?

It is a habit they inherited. When they find some one else trying to take the butter away from their bread, they forget journalism and practise blackmail. And who thinks that they are journalists—none except themselves! It is perhaps the most pitiable crowd that can be found on earth—more desperate than the famishing wolves of Siberia.

A. Abdulla (Durban).

Please let me know the address of Miss Vasantee?

Write to her c|o Ranjit Film Co., Main Road, Dadar, Bombay.

K. S. Jeevan. (Madras).

Don't you think that Shobhana Samarth was given an exaggerated publicity in "Mud" though her work didn't deserve it?

Why talk of mud!

M. H. Mamdoo. (Johannesburg).

Where is Maya Devi who was once working in Bombay Talkies?

She is now with Sohrab Mody in Minerva Movietone, Sewri, Bombay.

M. V. Mathur. (Trichur).

That Zamindar in "Kangan" I liked and I would like to see him in more pictures. What was his name?

Mubarak. He is an old actor and you can see him in "Bahurani", the maiden production of India Artists Ltd.

K. R. Desai. (Adoni).

Several cinema weeklies in Bombay and in the North continuously write against you, often in a defamatory way. Why don't you do something about it?

They are doing it to earn a living and I do not wish to starve them. If by abusing me, they can sell a few more copies of their publications, I do not like to stop them from doing so. It is their misfortune that they can't earn a living in a decent way. People who are so badly cursed by fate deserve pity and not censure. In Bombay I have actually to patronise one man who follows this odd occupation for a living. When he needs, he borrows from me and crossing over to the other side of the road, hires a man to sling some more mud at me. That is human nature and one cannot help it. It takes all sorts of human beings to make a world.

H. S. Lal Agarwal. (Pilibhit).

Which of the leading Indian actresses are mothers?

All except Sabita Devi. She has a mummy of her own.

T. A. Janoo. (Daressalaam).

My father says that the cinema is a luxury, while my school principal says that it is a necessity. What am I to do?

Follow the worthy teacher. Your father is trying to save money.

P. S. Krishna Murthy. (Masulipatam).

Why doesn't Nadia become a jockey? I think she will earn more that way?

What about the poor horse? Besides the case may fall within the provisions of the Prevention of Cruelty to Animals Act.

A Jagga Rao. (Vizagapatam).

If I am not inquisitive, may I know who paid the expenses of your world tour?

You are inquisitive, but I shall excuse you. Filmindia Publications Ltd. the firm that owns this paper, paid all the expenses, and not any producers as some people seem to think.

V. Chhatrapati. (Parbhani).

Which is the better picture between "Jawani-ki-Reet" and "Kangan"?

Kangan! Miles better in every way.

Miss Snehalata H. (Surat).

Can a girl from a good family guard her chastity from bad producers, directors and such others after becoming a film star?

Oh yes, if she doesn't carry the proverbial fig leaf as a guarantee of her modesty. Many of these "good-family" girls invite trouble by their light-hearted behaviour and it is not necessary to be a producer or a director to be bad in such a case. Even doctors and journalists can do equally well.

India's most burning Social Problem is now brought to screen in a Sweeping Story of a Virgin's Soul

Is widowhood the Scourge of Hindu Society ?

Should a Virgin Widow marry again ?

Why is a Widow in Hindu Society denied all luxuries of life ?

Why does she not wear Kumkum, Flowers, and Bangles ?

Are there any fixed principles and conventions governing Love ?

When desperately in Love, what would you do if you are told the Girl you love is already promised for another ?

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K. K. Parmeshwaran. (Madras).

I am sorry not to find a single word in the last issue about the South Indian films. Are you not interested in them any longer?

I am mighty interested in helping the progress of the South Indian film industry, but the South Indian producers don't seem to be so. They lack the ordinary courtesy of sending periodical studio news, which are printed free. Photographs of their stars are an impossible proposition. They seem to grudge us not only the stars but their photos also. For one reason, I would suggest your reading Mr. Venkatram's article on the South Indian film industry, appearing elsewhere in this issue.

G. Judgeesh Banwari. (Durban).

A friend of mine has got a photo of Pramilla. Wherever he goes he keeps on murmuring "Pramilla", "Pramilla". In the home, in the street, in the office one hears only Pramilla. If I do not act quick he is likely to lose his head. What can be done?

Bring him over to India and let him see Pramilla. He will be cured.

Sasikanth K. Singh. (Rossburgh).

Will Renuka Devi make a comeback to the screen?

Every month people ask me this question five hundred times and I can't give them a definite reply because Renuka herself doesn't know the answer. When she makes up her mind to return to the screen, I shall be only too pleased to announce the news.

T. R. Sharma. (Jullunder).

Who is the better director between Sohrab Mody and P. C. Barua?

Stop seeing pictures. You are a very sick man.

Surajratan Thirani. (Kishanganj).

There is very little Marwari talent in the cinema industry. I wish to encourage some people. How can it be done?

Write to Pandit Indra, the eminent story and dialogue writer of Bombay. Being a Marwari he is interested in establishing a Marwari Movietone. His address is Gujar Lane, Santa Cruz, Bombay. Your money and his experience can soon give us a Marwari studio—not to mention some charming actresses.

G. V. P. Rao. (Devanakanda).

Please tell me all you know about Padma Devi?

It took me eight years to know her and it will take me eight years more to tell you. Won't it be enough if I say that she is a charming girl?

S. Abraham. (Bombay).

Say all you know about the following stars: Khursheed, Naseem, Sabita and Ila Devi.

You have said it. I don't know more.

M. Chandra Vyas. (Indore).

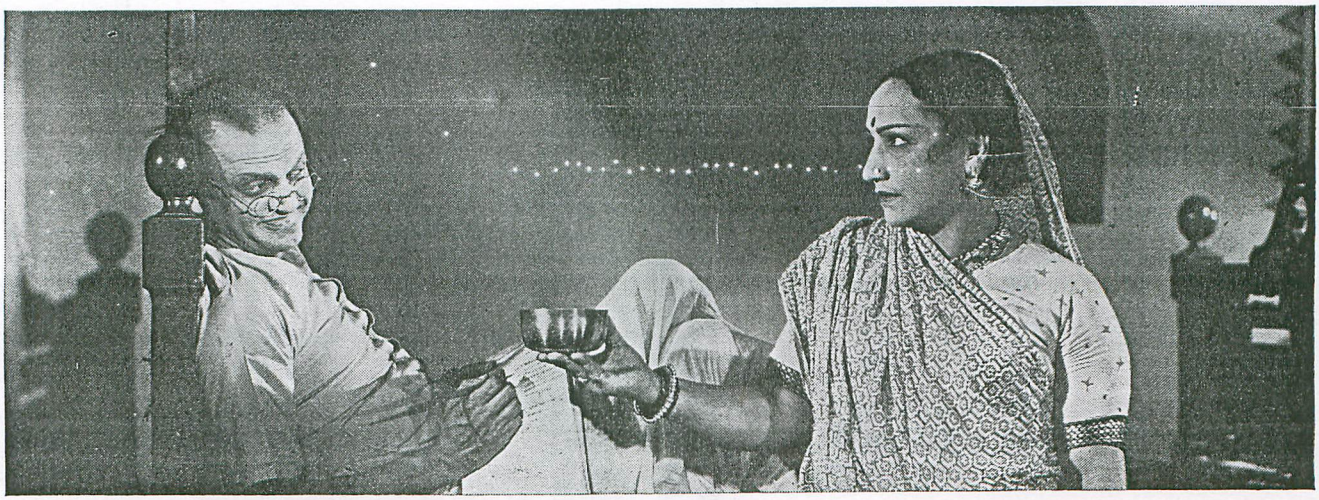
I want to know something about Chandramohan?

Write to him c/o Circo Productions, Parel, Bombay and he will tell you everything. He doesn't give others a chance to tell his story.

Behari H. Chhabria. (Karachi).

Is it not surprising that in a recent issue of "filmindia" you have suggested D. P. Berry and Darr-Prasher as pen friends to one of your readers, seeing that Berry has not been able to write even a half-page good editorial, while Darr-Prasher have not been able to give any good writings on the cinema? Why did you not suggest G. A. Thakur of Karachi?

All right! I'll say G. A. Thakur of Karachi as another good pen friend.



Bhudo Advani doesn't seem to be much interested in what is offered to him. He looks beyond and he seems to have a solid reason in "Sanskar" a National Studios' picture.

PERENNIAL progress is the law of Art; also of Business. Where art and business combine, as they do in the motion picture, Progress assumes an urgent and vital importance. Bombay Talkies have always been aware of this fact. Their new picture "BANDHAN", which will soon have its National Premiere at the Roxy, Bombay, is fresh evidence of such awareness. Designed for powerful emotional appeal, with an eyeful of scenic beauty and an earful of melody, "BANDHAN" presents the big star "draw" of 1940—41, LEELA CHITNIS and ASHOK KUMAR. You can trust this team for the drama you expect; and others, with them, for an extra offering of mirth and melody. "BANDHAN" will soon be presented as the year's top feature. Bombay Talkies count on its merits, so can *YOU.*

Who says.....

"LIFE'S FOR LIVING"?

THE OTHER SIDE OF PRABHAT'S "ADMI"

A POSER FOR DIRECTOR SHANTARAM

By Miss Sharda Ramkrishna

The reader may think me to be a little crazy to fling such a straight question in the face of one of India's greatest film producers. But with due regard for Mr. Shantaram's talent and genius, I must confess that I have failed to understand him in respect of his "Admi". I have seen the picture over and over again, and still Mr. Shantaram's philosophy is a closed box to me. Why does he term it.."Life's for Living"? Would it not have been more appropriate to entitle it as.."Life is not for Living?"..or perhaps.."Life is for Dying"; or at least something like "LIFE IS FOR ENJOYING ON A WOMAN'S SACRIFICE"?..And if Mr. Shantaram still persists in holding that.."Life is for Living", then at any rate it seems, "Life is for Living a COWARDLY Life"...

WEAK CHARACTERS OF "ADMI"

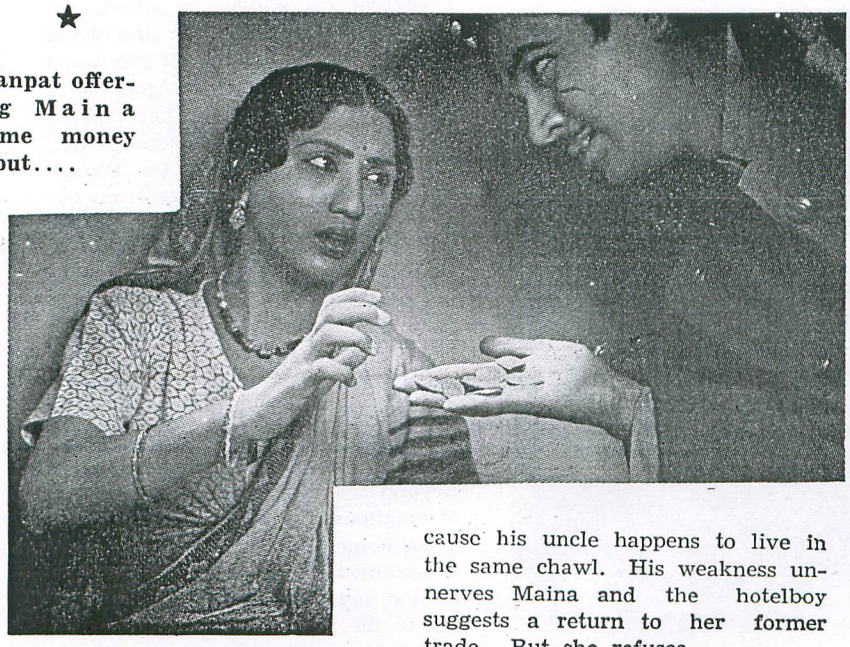
Ganpat, the Policeman No. 255 and the harlot Maina are both weak characters who lack self-determination and are unsettled about their conduct of life. Maina, due to circumstances we are not told has fallen into the trade of a prostitute.. a harlot. And she carries out her profession of constant sin against society with that comfort and ease which smack of professional efficiency. But deep within the folds of her woman's heart are laid the ideals of a decent life. These ideals spring into hopes, and by a strange trick of fate she meets Ganpat, the policeman who offers to take her away with him. Maina who has been waiting for a chance bids 'adieu' to her trade and takes up her lodgings in a room hired by Ganpat.

POLICEMAN NO. 255

The weakness of policeman No. 255 begins to be conspicuous right from here. He feels ashamed to come to the chawl during daytime and then he avoids coming there altogether for a few days just because his uncle happens to live in the same chawl. His weakness unnerves Maina and the hotelboy suggests a return to her former trade. But she refuses.

Vishnupant Pagnis plays yet another role of a saint in "Narsi Bhagat" a Prakash picture.

★



Ganpat offering Maina some money but....

However sinful her trade might be, Maina was as happy as a lark. She sang and she danced and she lived on hopes and ideals. And if Ganpat drew her out of it, he should have stood by her regardless of the fear of social censure. That Maina was a prostitute was no news to him....he was quite aware of her profession, and mindful of it he pulls her out. And still he displays a height of cowardice when he not only refuses to take Maina away with him to the fields but says that "I am a man (Manoos) what will the people say." If he had to mind what the "people would say", he should not have undertaken to reform a lady of the type of Maina.

THE HOTEL-BOY'S TRAGEDY

Perhaps the only person who saw deep into the lives of both, Maina and Ganpat, is the Hotel-boy the popular "bahar-walla". He saw at

one stroke the weakness and cowardice of Ganpat and therefore suggested her return to her former trade. He had a peculiar affinity for Maina and in her leaving her profession he alone foresaw what her end would be like. But he was too reluctant to force her to return. He alone believes that life is for living at whatever cost it may be and so when Maina refuses to return and when she is faced with poverty and starvation, he goes out saying "I will work and earn money for you," and where does he go?

He goes to the same den which Maina has discarded and prostitutes his talents by singing for a songstress from behind the curtains. His attachment for Maina is the only encouraging factor in the film. He is prepared for any sacrifice and no amount of failures discourages him from loving Maina, on the contrary it is he who from time to time encourages her in her sad moments. Take him out and the picture will lose nearly 30 per cent of its entertainment value.

And yet Mr. Shantaram has done him no justice. He is made to lead a pathetic life throughout the picture. He has to receive the fists of the hotel-manager, the slaps of Ganpat, the throttling by the different night birds and finally to be left alone and friendless—only to shed a tear when Maina is led to the "Kala-Pani". He has burnt his boats by uniting them with hers —and all he gets is a last kiss and an embrace from the grateful Maina before she goes to the penal servitude.

The hotel boy (the popular Bahar-walla) gets his reward of hard work—

Ram Marathe and Durga Khote team together in "Narsi Bhagat" a devotional picture of Prakash Pictures.

THE DISAPPOINTED MAINA

Mr. Shantaram's ideal of a harlot seems to be quite different from what they are in actual life. Maina is shown to bear a mighty affection for Ganpat. She has bitterly experienced his temper as when he flings the tea in her face and when he slaps her hard; and yet she keeps blind faith in him and goes with him. The reason for her endless futile faith in him was perhaps due to the manner in which the Policeman No. 255 protected her from the arm of law when the gambling den was raided in the first scene. But that was all the protection he gave her.

Further on she is left unprotected and alone to eat away her sorrows all by herself. Her first disappointment is presented when Ganpat does not come in spite of his promise to return after darkness. Beyond words and a mere display of emotions, Ganpat does nothing to bring home happiness to Maina. He is ashamed because of the people around and therefore he avoids coming to the room during the daytime and because his uncle lives in the same chawl he avoids coming there altogether—again he is ashamed to

take her away with him to the fields, because as he says he is a "Manoos....and what will people say." All along Ganpat is concerned about himself, and not about the woman he had kept in the room and at whom people looked through every creek and crevice and looked with suspicion and doubt. Her second disappointment is when Ganpat refuses to take her with him to the fields. But she makes the best of it.

Lastly she enters a holy house and the unchaste life which she had unfortunately to lead makes her nervous about living there. Besides she had eye-witnessed how Ganpat had trickily made the flower drop from the right hand of the idol. He was aware of her nervousness and yet, beyond a mere request by signs not to go anywhere, took no measures to console her and to impress upon her mind that she could yet live a holy life. The last scene is the strangest of all. He affords her no protection from the hand of law. He doesn't even attempt it. He could have at least pleaded for her before the Inspector or done some of those things which are quite possible for a policeman to do.

★

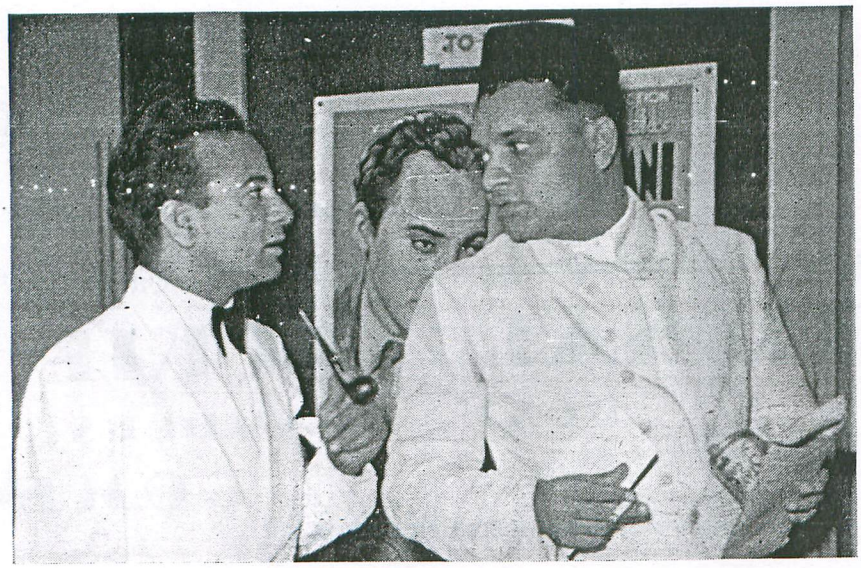
Ganpat slaps Maina and yet....

NON GENUINE LOVE

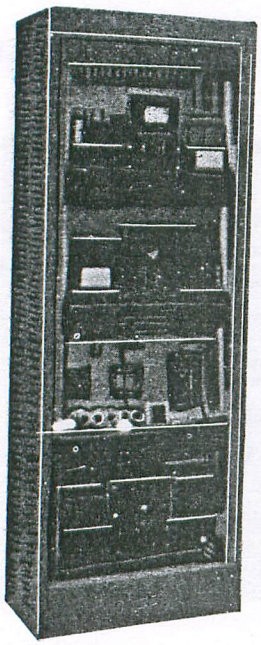
If indeed his love for her was genuine he should have resigned his post which had caused her arrest and followed her to the Andamans like Prince Nekhlyudov from 'Resurrection'. One easily sizes up his fleeting love for Maina. There is no effort to get her love, at least he sacrifices nothing for her. There is absolute lack of sincerity on his part for Maina. The haste with which he consents to his marriage with another girl, at once shows him as more of 'woman-mad' than "love-mad'. For one does not so easily and so soon recover from a love-shock, as Ganpat does.

The picture is indeed a super production and mighty work of a first class director. But the spectator leaves the theatre with a feeling of depression and diminished hopes in the institutes of humanity. Think of it for a while—Maina is out for reformed life..and yet she deserts Ganpat because her conscience pricks her in the clean atmosphere of Ganpat's home and in the presence of his mother. Look at the other side—Ganpat is out to reform Maina and marry her, he shows his extreme resentment at her way of life, and yet does nothing substantial to correct her. He only enjoys at the cost of the sacrifices which Maina makes for his sake.

Life is for Living..what life? If it is for living a harlot's life then Ganpat resents it. If it is for leading a moral life, then her conscience pricks her. If it is for living Ganpat's life, then it is cowardly. It is unbecoming of a man who has voluntarily stretched his hand to a fallen woman.



At the "Bahurani" premiere—Mr. Motilal our hero and Mr. Kikubhai Desai (Jnr.). They seem to be mighty surprised to see each other. "You here" and "you too." There were hundreds others also invited.



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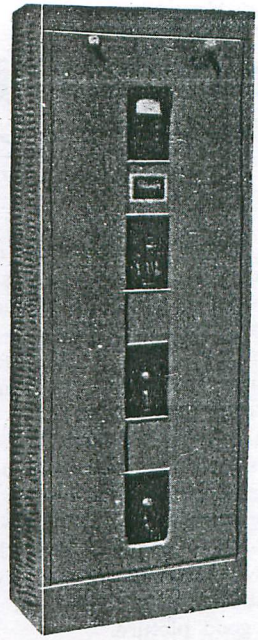

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Our Review

An Orphan Picture Surprises Critics!

Ramu Thakur Gives Caste to "Civil Marriage"

Snehaprabha Pradhan — The Star of To-morrow!

As in other activities of life, the film industry also has its own surprises. Pictures which are condemned by the intellectuals often become very successful at the box-offices, while others praised by the producers and the critics, miserably fail to draw.

Still another surprise is the picture which is poor in expectations and condemned before it is seen by the presumptions of the be-alls and know-alls on the grounds that the man who directed it is a new comer and therefore incapable of producing a good picture.

The producers who are generally blessed with poor intelligence never know when they produce a good picture till the crowds tell them by their support and consequently often allow a good picture to go unheralded.

"Civil Marriage" is a case in point. This orphan picture was produced in the last days of Sagar, when its producer was in the labour of delivering a new concern to build a new personal future.

By the time "Civil Marriage" was completed, the producer was probably prepared to forget that he ever had anything to do with a picture like that. But after release when friends and critics told him that "Civil Marriage" was certainly a good picture, in comparison with several others running in the town, the producer suddenly warmed up to claim its parentage. But it was then too late. The picture had come quietly and gone quietly.

That was the tragedy of "Civil Marriage" in Bombay. One more good picture gone west.

QUITE A GOOD STORY

The story is the usual triangle of love and marriage. Two sisters—both self-sacrificing—are in love with a youth. One of them makes the sacrifice and allows the other to woo. A stranger turns up. He is clever and has modern socialistic ideas of life. A mill strike proves this. The two boys are ultimately equally divided between the two sisters—each taking her choice and the drama ends peacefully.

To make this drama, however the writer-director has used plenty of realistic and convincing material and not a little of natural humour. He has in addition directed the picture well and too well for a new comer. His effort is all the more praiseworthy, as his production was treated as an orphan item and allowed to drift indifferently. That the director didn't allow this and gave it a shape of an attractive picture, speaks for his talent and perseverance.

"CIVIL MARRIAGE!"

Producers: *Sagar Movietone*
Dialogues & Songs: *K. Chaturvedi*
Photography: *Keki Mistry*
Audiography: *Kaushik*
Music: *Anupam Ghatak*
Cast: *Prabha, Snehaprabha Pradhan, Harish, Arun Etc.*
Released at Imperial Cinema:
Date of Release: 8-6-40
Director: **Ramchandra Thakur**

A STAR IS BORN

This picture is particularly notable for the debut of a new artiste—Snehaprabha Pradhan. Here, we have a girl who threatens to be a favourite in near future. She sings, acts and dances and does all these too well. She has life and buoyancy and wins the hearts of the audiences. Popular amongst the students trembling on the frontiers of manhood, she will soon enter the hearts of tired businessmen who are looking out for hopeful relaxation in a new face and talent. Snehaprabha is cut for stardom and given the same opportunity as others will soon become our outstanding star. If the producers don't mind, let us have one more intellectual star to compete with Devika and Leela Chitnis. To-day she sings and dances better than both and acts as well as both. But to-morrow, I am afraid, she may act better than both. Snehaprabha is a born actress and that is saying a lot.

THE OTHERS

From the rest, Prabha perhaps gave the best performance of her career. Arun and Harish—the two candidates of love competed with each other in over-acting. Arun may some day become a passable actor, but Harish has his face against him, though better talent for acting.

Sound, photography and music are all mediocre — Dialogues are quite good and some of the songs are well-worded.

★

Snehaprabha Pradhan gives today a promise of becoming the star of tomorrow.

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SHANTA KUMARI——

Like a painting of Ravivarma, Shanta Kumari thrills all art-lovers in "Dharma Patni" a Telugu picture of Famous Films.

National Studios' Maiden Hit

"Woman" Delightful Picture Of Indian Village Life

National Studios have earned for themselves an abiding place in the Indian film world with the release of the "Woman" at the Pathe.

"Woman" is unlike many anot- ... dence, the old woman naggin her daughter-in-law and fondlin her grand-children, distributin gifts to express her joy at th arrival of her first grand-child the talk near the village well o a neighbouring woman with he

"Woman", a Landmark in Indian Film-History

A Great Picture of Universal Appeal

By Our Film Critic

IF "Woman" can be taken to represent the general standard of the forthcoming productions of National Studios, a brilliant future is in store for this new company, for it is a

Mr. Babubhai Mehta, the author, deserves to be congratula us a splendid story, aliv interest, out of the material of our village greater tribute is due Mehboob for his brillian

National Studios' "Woman" Depicts Drama Spun Out Of Very Stuff Of India's Life

Mehboob Steps Up to Front Rank

'WOMAN' DRAWS CROWDS AT PATHE

Very few pictures in the season have been so successful as

WOMAN" IN SEVENTH WEEK PULLS

Many a problem, small and b out vital to the agriculturist h een cleverly portrayed with si

"WOMAN" STILL POPU LAR AT PATHE

After a long time has the Indian screen been graced with a picture of real life—life that touches the rough, raw edges but is so pic turesque and colourful that it has caught the fancy of thousands

National's Significant Screen Epic

'WOMAN" A MEHBOOB TRIUMPH

(By Our Film Critic)

I write this, frankly, to praise e picture "Woman," and to ... to the earnest

drama live and move and have their being. As a sheer series of scenes, the first few reels have a surpassing pictorial value. But

management have flowered to their full splendour

All the while, the story gradually...t. kes shape and after

'WOMAN' IS AN AL OF VILLAGE LI

(By Our Film Critic)

THE National Studios have secured for themselve a front among Indian producers with their first picture, "Woman," wh the Pathe last week. We will now watch the progress of the ne interest and expe

Director Mehboob Takes T

National's "Woman" Becomes A Na

Thrilling Screen Epic of Our 7,00,00

"Woman" the maiden produc- tion of the National Studios has be- tion with wh and other mo

MEHBOOB'S TRIUMPH IN "

Premi

THE romance of dreams come true, of wild ambitions realised, ly economic basis of said, is easily the

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A Pride Picture T

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National Studio's picture n' will have its all India re bow at the Pathe Cinema, fternoon—

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National Studios' "W Fifth Week At

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National's "Woman" Box-Office Hit A

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Our 7,00,000 Villages

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nal Studios' "Woman" A Real
lasterpiece Of Screen Art

Head Lines

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Well Portrayed In
oman" At Pathe

oman" Proves Big
Hit At Pathe

"Woman" is a Personal Triump
for Sardar Akhtar

IN my first article on National's | BY OUR FILM CRITIC | its true spirit and significanc
this is how first

National's "Woman
A Picture with a Poetic Theme

TO-MORROW (Friday), the premiere of "Woman" at the fullest measure. It has bee directed by Mr. Mehboob, the creato of some of the greatest hits of recer years—"The Only Way," "Jagirdar

"Woman" Combir Propaganda With Art

EVERY art is propang but the real art in p ganda is to dilute instr

National's 'Woman' Popular At Pathe

"WOMAN", NATIONAL STUDIO'S saga of Indian peasant life starring Sardar Akhtar in

DISTINCTIVE DIRECTIOI OF A DISTINCTIVE PICTURE

National Studio's "Woman" At Pathe

Realising the public demand and the general ignorance about con- are so vividly d p cted on screon in this picture that

A Picture for National Uplift

'Woman' at Pathe

Saga of Rural India

or a later date, the epicts the authentic alks away with the

"WOMAN" PULI IN FIFTH WEEK

Excellent Musical Fare National's Maiden Village Saga

National Studios' "Woman" now running in the fifth week Pathe.

HAPPY RESULTS OF "WOMAN"

Mehboob's Brilliant Direction Makes National's "Woman" Saga Of Indian Peasantry

NE of the romance rise of a nding the his life n e where beyond,

"WOMAN" IS COLOURFUL VILLAGE DRAMA

PANORAMIC VIEW OF RURAL LIFE

JYOTI—

Whose sparkling performance in "Woman" charmed thousands, will be over again seen in "Sanskar" the second picture of National Studios.

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Directed by ... K. NARAYAN KALE
Photographed by ... PANDURANG S. NAIK

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BABURAO PENDHARKAR
VINAYAK, MEENAXI, SALVI, POWAR,
AND VANAMALA, B.A., B.T.
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Directed by - HOMI WADIA

Supported by

Radha Rani; John Cavas;
S. Mansoor; Sayani

Horse Punjab-Ka-Beta

and

The Entire Diamond Thriller Cast:

WADIA 1933 MOVIETONE

A

WADIA BROS.

PRODUCTION.

Our Review

Bravo! Kishore Sahu, Bravo!

India Artists Make A Brilliant Debut

"Bahurani" Scores In Quality

Kishore Sahu has given a brilliant picture in "Bahurani". As a maiden production it is an excellent beginning for India Artists Ltd. Many of our aged producers would like to end where India Artists have begun in their enterprising career of production. So high is the standard of quality of "Bahurani" that one almost doubts whether the producers will be able to maintain the same intellectual level in their future productions—or will also fall a prey to the indecent lure of the box-office and lose sight of the higher purpose of picture production—for the social and cultural progress of the nation.

Kishore Sahu has fulfilled his promise and how gloriously has he done it—not only by giving us a truly beautiful picture but by backing it with his own performance which for its restraint and dignity will take a lot to be beaten.

Mr. Dadasaheb Phalke opened "Bahurani" the maiden production of India Artists Ltd. at the Excelsior. His blessings, as the father of the industry, will see the new concern through many a storm in the future.

AN ELOQUENT THEME

In the theme of the picture is centred the main appeal to the intellectuals. Through ages the Hindu society or for that matter all human society, has condemned the bastard child of sin and heaped odium on it in defiance of rational thought and humanitarian instincts. The sins of the parents have always visited upon the children and the protest of a few philosophers has been like the cry in wilderness, going unheeded and often scorned.

BAHURANI

Producers	*India Artists Ltd.*
Adapted from	*"Mimansa" by Anooplal Mandal*
Scenario	*A. Ranade*
Dialogues	*Amritlal Nagar*
Songs	*Azad and Casshyap*
Cinematography	*Rajnikant*
Audiography	*Vinoy Desai*
Music	*Rafique Ghaznavi*
Cast	*Kishore Sahu, Anuradha, Rose, Mubarak, etc.*
Released at	*Excelsior Cinema*
Date of Release	*20th June 1940*

Direction
Mubarak and Junnarkar

MUBARAK

KISHORE SAHU

Man made laws established their own standards of virtue but the laws made during the day could not justify human sins committed during the night.

Through ages, the wages of sin have been unwillingly paid by the bastard child. And the sinner has always escaped. Remorse has often struck the sinning parents but no relief was ever offered to the child who inherited the legacy of social ostracism and the odium of a bastard lineage.

For the first time on the Indian screen, this burning human problem has been vividly picturised by the producers in defiance of orthodoxy and the guardian fossils of society. To this extent the brave enterprise of India Artists deserves admiration and praise.

JUNNARKAR

A MOVING TALE

Aruna, a poor village girl born out of wedlock, meets a young Zamindar on the death-bed of her mother. Social cruelties inflicted on the mother and the child win Vijay's sympathy for them. The mother soon dies and in a moment of emotion, Vijay promises to look after Aruna.

Aruna is brought to Vijay's home and treated like a child of the family by Didi, Vijay's older sister, without knowing the circumstances of her parentage. Diwanji, the trusted servant of the family, however, shares the secret with Vijay.

Aruna is happy and grows quickly like a plant in a hot-house. Vijay soon goes away to the city to complete his education. At the college he meets Mallika Rai a sophisticated society girl. While Vijay professes to be a practical idealist, Mallika Rai impresses one as an over-bubbling theorist. And yet because of affinity of ideals, there is a sympathetic communion between the two.

RAJNIKANT

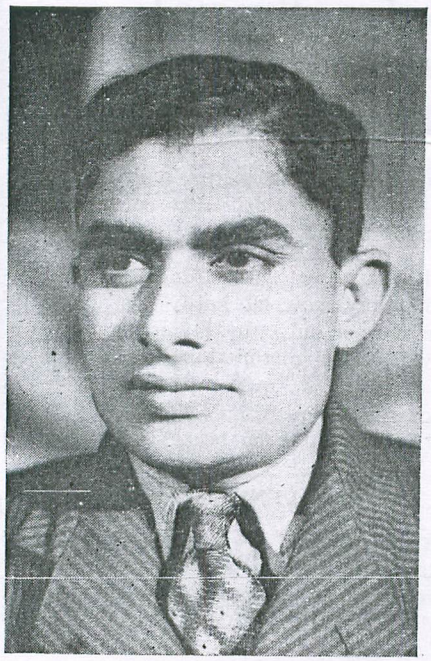
ROMANCE AND INTRIGUE

Education over, Vijay returns to to his village to find Aruna now a grown-up woman scattering charms all round. Vijay falls in love with her and with his characteristic honesty proposes to her. After a small family storm, the wedding takes place and Vijay and Aruna are launched into new life.

ANURADHA

Didi who is unaware of the stigma attached to Aruna's birth, leaves the family for a change and we are soon introduced to Lallan the younger brother of Didi who attempts to blackmail Aruna into submission to his lust by threatening to expose the actual circumstances of her birth.

Vijay who had gone away to the city to bring Mallika Rai to help him in village uplift activities, returns home with her to find Aruna on the verge of a break-down.



Lalit Mehta, Production Manager, whose untiring efforts have contributed to make "Woman" a beautiful picture.

And from now on the story rushes fast to a dramatic climax, through thrilling suspense and awe-inspiring doubts to reach a solution that makes every one happy.

"Bahurani" has a successful story, because in addition to its being well written for the screen, it has succeeded in delivering its message in a soothing and suggestive way without creating any sharp contrasts that destroy the harmony and rhythm of life.

VINOY DESAI

DISTINCTIVE PERFORMANCES

Kishore Sahu gives a star performance and surprises his many friends and critics by his superb artistry in portraying a role which is none too easy to play because of its psychological content. He did it with an admirable restraint which was atonce dignified and perfect.

Mubarak's character role of Diwanji is a perfect presentation of its type given with a correct under-

Off the sets—a pal! Director Shantaram with the Dnyaneshwar kids—a kid among kids—all joy and smiles. Do they love him? Ah do they?

Kishore Sahu and Rose brighten many a scene in "Bahurani" now running at the Minerva.

standing of the part and its sympathetic bearing on several situations in the story. Mubarak's character make-up is admirable.

Anuradha as Aruna has more scenes to her share than the other artistes put together. As most of these scenes are dyed in sympathetic hues, Anuradha succeeds in securing the sympathy of every one without having to strain herself. Perhaps a greater artiste would have given more life to Anuradha's role. Anuradha's musical talents with their definite limitations restricted the scope of the music director who had to make up in orchestration what her voice failed to reproduce.

Rose seemed acquainted with the part she played, though her appearance (a lot of it is superfluous now) went against her. Rose is fast becoming less photogenic and unless she guards against this, we shall soon lose a useful artiste.

Pratima Devi only looked her part but couldn't live it.

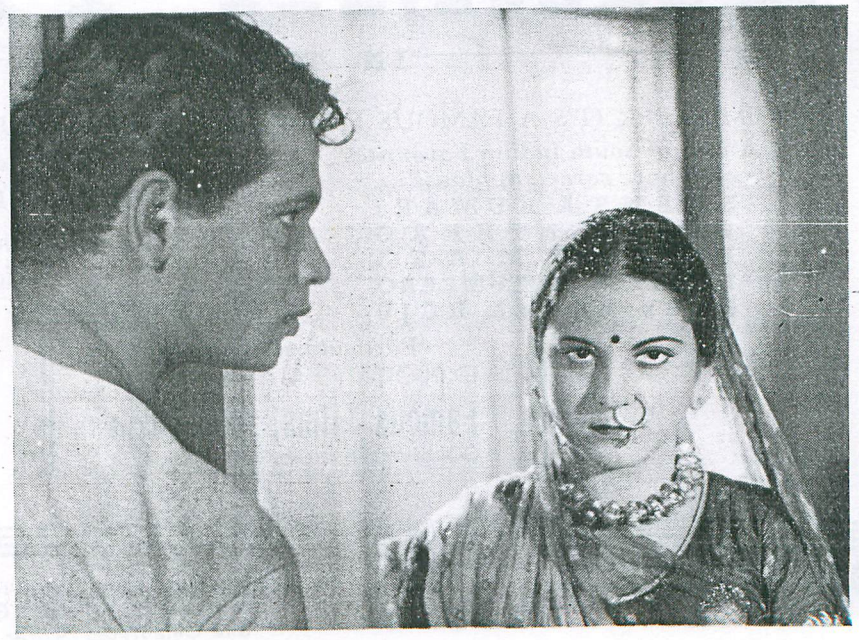
GOOD TECHNICAL WORK

Barring a couple of shots in the outdoors, the photography was very soothing to the eyes and created a very good general impression of the ability of the cameraman. The same cannot be said of the sound. It is carelessly recorded at places, though it is sufficiently audible.

Rafique Guznavi is learning to be a scientist in music. This is the second instalment of his experiment in musical enterprise. The first was "Sitara." While giving suitable and imaginative background music, he mixes too much of a foreign element in his score with a profuse sprinkling of the rumba notes. This makes the music anything but Indian. The tunes are rather sombre. In the present day films, what sells is music. Rafique should remember this in future.

The joint effort of Mubarak and Junnarkar in direction, as their first attempt, calls for the highest praise. Many an old director should blush with shame seeing the measure of success achieved by these new comers. Theirs is a glorious debut and we can only wish them greater success.

"Bahurani" is a picture you can't afford to miss. It has entertainment plus instruction. And it brings India Artists into the minds of all.



In "Mala", a Prakash picture, Rose and Jairaj give a performance that will be long remembered.

Famous Films, (BOMBAY)

Are out to give you a Motion Picture VIVID & MODERN that will leave a lasting impression on your mind.

HE LOVED HER - - -
But had not the courage of his convictions
SHE LOVED HIM - - -
But found that his heart was elsewhere

DHARMA PATNI

IN TELUGU

REMEMBER IT'S A FAMOUS FILMS' (Bombay) MASTERPIECE OF 1940

A cast of South Indian Favourites who have earned applause :...

SHANTA KUMARI
HANUMANTHRAO
BHANUMATI
HEMLATA, KUTUMBRAO
BABY RADHA, RAJU

Directed by
P. PULLIAH B.A.
of 'Balaji fame'
Music by
ANNASAHEB MAINKER

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AND NOW IN PRODUCTION

DAMAJI
(Marathi)
"TUMCHA DEV"

The Heartrending Tale of a Great Devotee of Lord Vithoba written by Bhai G. Pendharkar, the Celebrated writer of Maharashtra

Directed by **GUNJAL**

Our Review

Another Saint Breaks Into The Box-offices!

"DNYANESHWAR" Draws Huge Crowds!

Prabhat Scores Another Hit!

This is essentially a picture for the masses to whom rigid ceremonials, miracles and other obvious expressions of spiritual pursuits constitute a religion.

Prabhat, who specialize in such devotional subjects, have given plenty of material for mass appeal in this picture.

The spiritual significance of the miracles in the picture might go over the heads of the masses, but their unconscious impress on the mind of the masses always has a salutary effect on their life.

On the other hand the intellectuals who are habituated to test life on the touch-stone of realism and seek a rational explanation of all happenings, may look sceptically at the miracles and prejudicing their mind with logic and reason, lose sight of the philosophy underlying such miracles which through ages have proved the necessity of their existence for the uplift of the masses.

A miracle as we see in our mythological pictures, far from being an exhibition of magical powers, is also one form of realism in as much as it is a concrete and visual expression of an abstract thought or theme.

To the intellectuals, the visual manifestation has a lesser importance, nevertheless, it is debatable whether a miracle can be entirely condemned as an exhibition of black magic simply because it seems out of place in modern times and lays a strain on one's intelligence and imagination.

Talking of miracles, it can be proved today by examples that what would have been taken as a miracle fifty years back has today become an established scientific fact. Even today yogis being buried alive in sub-terranean vaults looks a miracle and the human mind with its restricted knowledge of the spiritual background of such feats associates them with black magic.

In fine, miracles have their distinctive place and use in human life and they are not so irrational in "Dnyaneshwar" as some intellectually obsessed people seem to think.

PICTURE WITH A MESSAGE!

Punctuated by such purposeful miracles, "Dnyaneshwar" has become a glorious picture of devotion built on the bedrock of humanitarian philosophy.

In the present day war-torn world, where human thirst has to be quenched with human blood, the immortal message of Sant Dnyaneshwar to love humanity comes as a welcome relief and reasserts our faith in divinity.

DNYANESHWAR

Producers	*Prabhat*
Story & Dialogues	*S. Washikar*
Hindi Version	*Pandit Anand*
Songs in Hindi	*Pandit Santoshi and Sharma*
Photopraphy	*V. Avadhoot*
Audiography	*S. Damle*
Music	*K. Bhole*
Cast	*Yeshwant, Shahu Modak Sumati Gupte, Manju, Bhagwat, etc.*
Released at	*Central Cinema*
Date of Release	18th May 1940
Directors:	*V. Damle and S. Fatehlal*

GREAT HUMAN STORY

The story is 600 years old when in Alandi, Vithalpant, the father of Dnyaneshwar, Nivrutti, Sopan and Muktabai, having once become a Sanyasi, is back again in family life with his wife and children.

The people of the village, including the local pundits, ostracise him and his family and their lot becomes most miserable in the midst of abuse and ridicule.

Their chief persecutor Vissoba, orthodox and fanatic by conviction, restrains his little daughter Ganga even from giving alms to Dnyaneshwar who goes about begging for their daily rations.

Yeshwant & Sumitra in 'Dnyaneshwar'

The persecution intensifies and Vithalpant unable to bear the numerous indignities beseeches the local pundits to give caste to his children. They refuse, saying that the scriptures had no provision for a case like this.

Vithalpant and his wife commit suicide leaving the four children orphans.

ON HIS MISSION OF LIFE

Dnyaneshwar being the most gifted from the lot takes up the burden of the family.

In his search to win back caste for his family, Dnyaneshwar goes to Paithan and there secures the approval of the pundits by staggering

From 22nd June

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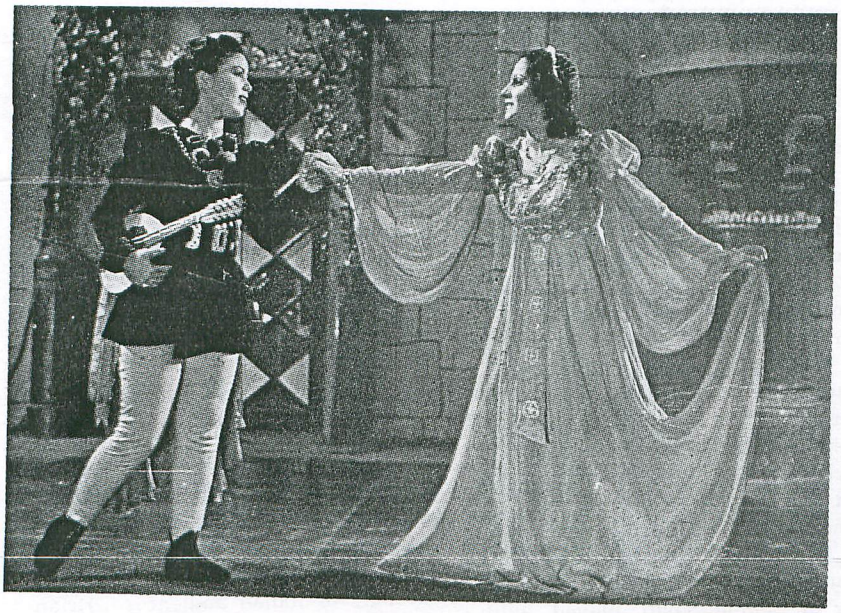


Sitara and Madhuri in "Pagal", a Ranjit picture directed by A. R. Kardar.

them with the miracle of a buffalo reciting the Vedas.

Back to the village he takes to the mission of interpreting the Geeta and creates consternation among the local orthodox people. They bring Mahatma Changdev, the great yogi . But in a couple of dramatic incidents Dnyaneshwar beats him at his game and establishes his spiritual superiority.

A fragrant but subtly suggestive romance is woven in the story which, while not being intrusive, gives the picture an intimate aspect.

MARVELLOUS PRODUCTION VALUES

Barring a scene here and a scene there, the picture is a superb production. The trick scenes are not finely executed. The scene in which the buffalo recites the Vedas is definitely clumsy. Tiger-riding also is a rather transparent bit. Several scenes seem to have been rushed through.

The rest of the things are remarkably good. Marked improvement is seen in the Hindi diction of the artistes. Music is sweet and suitable. Direction is not high-flown but appropriate.

Yeshwant, the young Dnyaneshwar gives a beautiful performance. The little Sumitra wins every heart in the audience.

For devotional people "Dnyaneshwar" is a supreme fare. They must not miss it. For the others, it has a philosophy not to be missed.

Master Dinkar Kamanna, the famous Screen Comedian, now makes his Debut-

on Young India Records

Hear him on **D. A. 6031**

"दोन बायकाचा दादला"

a Song that will make your Sides split with Laughter

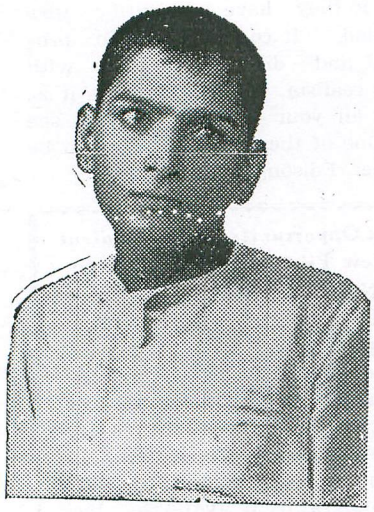
AND

Hear Vatsala Kumthekar, who sings melodious songs in "WOMAN" Sing two beautiful Marathi Bhajans on

D. A. 6030

"कुणि जा हो धुंडुनि आणा"

"ये धांवत ना श्रीहरी"



DINKAR KAMANNA

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GUIDE TO FOREIGN FILMS

★★★★ Don't miss this one. ★★★ Very good. ★★ Good if you must. ★ Poor.

(Follow our star-rating, if you want value for your money)

***Grapes of Wrath** (Twentieth Century Fox). Directed by John Ford, photographed by Gregg Toland, with Henry Fonda and others.

The sensational best-seller of John Steinbeck has been brought to the screen in its truly epic proportions. Realistic and occasionally grim, but essentially human, the film has the same magnificent sweep and the same deep sympathetic insight into the elemental emotions of man. Superficially it may be described as the story of one American family and their grim fight against unemployment, their almost symbolic trek across the continent in search of the 'promised land' of California, the psychological changes in each of them that are caused by their contact with unpleasant economic realities. But the Joads are really not one family, nor are they necessarily American. They are all the dispossessed and the hungry masses of all the countries—and one may say in all ages—trekking across the world, ever in view of the 'promised land' and yet never reaching there.

Being a film of unconventional and uncommercial variety, we recommend the votaries of "pure entertainment" to keep away from it. It is too good, too human, too real, to be liked by those whose screen ideals are Shirley Temples or Deanna Durbins or Clark Gables.

Incidentally, the value of this film is not restricted to the story. The technique is as revolutionary as the theme and this reviewer can say that in no other film has he seen such real life-like lighting and photography. Perhaps the best tribute to the film, its author, director and photographer was paid by a young lady who declared, while watching it, "But it does not look like a film at all." It does not. It looks like life.

***Of Mice And Men** (Hal Roach—United Artists).

John Steinbeck is lucky in having had both his novels filmed with such rare fidelity and understanding. If "Of Mice And Men" is not so memorable as "Grapes Of Wrath", it is only because its theme is limited to the study of a single individual, a peculiar individual who has the strength of a giant and the mind of a simple child. The background of ranch life and the nostalgia for land felt by migratory farm workers is, no doubt, beautifully worked-in but primarily the novel (and the picture) is concerned with the tragedy of Lennie Small, played with such remarkable success by Lon Chaney, Jr. The photography in sepia gives the picture the necessary warmth and shows how even stark realism can be artistically depicted.

***Abe Lincoln in Illionois** (retitled "Spirit Of The People") With Raymond Massey.

Seldom has Abraham Lincoln been portrayed with such profound understanding as Raymond Massey does in this biographical picture based on Robert E. Sherwood's Prize Play. Acted brilliantly and directed with admirable restraint, the picture yet remains a picturized stage drama, so that not movement, but dialogue is its main attraction.

Our Indian producers, directors and scenarists should see it to learn of the vast field we have of producing pictures to glorify the great heros of our land—not only saints but politicians, social reformers, litterateurs and scientists.

***Rebecca** (Selznik International—United Artists). Directed by Alfred Hitchcock, starring Laurence Olivier and introducing Joan Fontaine.

Here is an ideal picture—gripping story, brilliantly directed, beautifully, almost exquisitely, photographed, and well-acted. We won't tell you what the story is—else the Hitchcock suspense will be spoilt. First see the picture, only *then* read Daphne Du Maurier's unusually brilliant novel.

**"My Son, My Son!" (United Artists). Starring Brian Aherne, Madeleine Carrol and Louis Hayward).

Another best-selling novel is brought to the screen in the wake of "Gone With The Wind," "Rebecca" and "Grapes of Wrath". Being a bit over-sentimental, on the father's love theme, it ought to appeal strongly to Indian audiences. Brian Aherne, as a self-made author, and Madeleine Carrol as a young artist who falls in love with him in his middle age are superb. Louis Hayward is passable as the young good-for-nothing son.

**Young Tom Edison— (MGM). With Mickey Rooney and Virginia Weidler in the main roles).

A biography and child film rolled into one. Good boost to the great inventor, inspiring for your young sons if they have a scientific turn of mind. It could have been produced and directed better, with more realism, but it is good as it is. Take all your children along to see it. One of them may turn out to be another Edison.

An Opportunity to New Talent

New Film Artistes Wanted

National Studios Limited are prepared to entertain applications from talented and educated girls who intend to take up the screen as a career. A few openings are now available for selected persons. Apply in person, with photographs if available, between 10-30 & noon at 160, Tardeo Road, Bombay.

For Our Technicians

Enter Another Technician—The Costume Designer

Plea To Give Him Recognition And Status

By the Editor, Bulletin of the A. C. T. I.

It may seem to some that we are making an organised effort to include within our fold every one that appears to have even the remotest connection with the making of films. We have already been accused of enticing away the musician, and today it is yet another artist—the costume designer.

However true this accusation may be (we will not attempt to refute it at the moment) these two cases can never be cited as parallel. For whereas the identity of the musician and the music director has always been acknowledged, there is no worker at present in any of our studios to whom the designation of the Costume Designer can be applied. If we seek to include within our fold such an artist we do not seek to filch him for some other fold, but merely wish to drag an unknown worker from oblivion and to create therefrom an artist, and having created him to call him our own.

MEASURE THE MISS

But is there such a worker whom we can mould into the artist that we wish him to be? All costumes today are suggested by that Jack-of-all-trades we call a Director, of course aided and abetted by his favourite heroine. "I must have five changes of dress you know" she pouts and the obliging Director nods. Without waiting for his reply she adds, "And please send the assistant with me and I shall go round and purchase the saris myself."

That holds for the heroine—as for the others the costume man (this is the fellow who folds up the dresses after the day's work and generally looks after them) goes out and purchases the cloth and gives it to the studio tailor with the instructions "Measure out Miss so-and-so and make her two blouses out of this, copy any of the designs from this." 'This' happens to be a fashion magazine about 5 years old, or it may be some loose pages of the Picture Show annual with the "Thief-of-Baghdad" dresses.

And yes, on these shopping expeditions of the Costume Man he invariably equips himself with a monotone glass (in many cases it is still a time honoured blue one meant for use with the old orthochromatic film instead of the modern type of panchromatic, but he does not care about this, that is the camera-man's job). And so happy that he has selected the proper colour of the dresses to suit the camera-eye, this costume man thinks that he has done his best towards that elusive something called "co-ordination" by the highbrows, and which is supposed to be the secret of efficient film production.

NUDE HEROES OF OLD

At times a flood of creative enthusiasm may overpower our costume man and he may begin to strive for the utmost accuracy in his costumes. Now a typical warrior of the Hindu period invariably wore his dhoti short, he is convinced of it, possibly even seen statues of the period, and so he decides to clothe Chandragupta. Over the upper part of the body he knows that no clothes were worn, but as this person is a king, he decides to put a lot of jewels and cover up the space.

Then there must be a quiver and it must hang on his back. This too is accomplished with a piece of string. Anyway he tries his best but when this Chandragupta comes on the screen he wonders why the audience think him to be so funny. He forgets that art here does not lie in extreme technical accuracy that he had tried to give but in giving only a certain amount of this accuracy within the limits of ridicule.

This is one of the many difficulties that the Costume Designer of our future studios will have to solve. His act will lie in designing a costume, accurate in detail of time and place, yet conforming to the tastes of the average audience. It must serve the purpose for which it is intended, it must even exaggerate and thereby emphasize the salient points of the wearer, and it must endeavour to subdue her or his basic deficiencies.

No one would ever dream of accentuating an unusually low waist line of a none-to-tall artiste, or of giving a broad shouldered dress to a heroine inclined towards a rather too well built athletic figure.

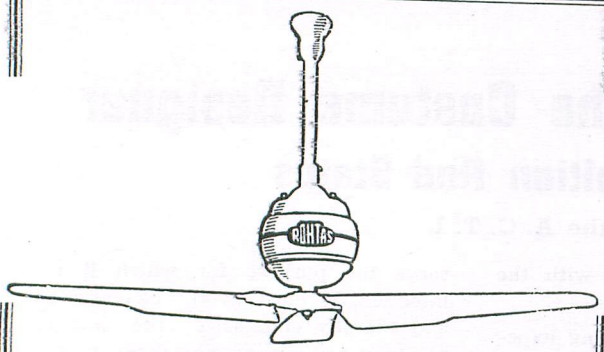
COSTUMES FOR MOODS

Nor does the art of the Costume Designer end here. While he shares with his brother technicians the basic and possibly the fundamental quality of showmanship and has therefore to see that his subjects always present of their best, he must never forget the dramatic needs of his story.

His costumes like the cinematographer's lighting, must never for a moment detract or lead the eye of the audience away from the purpose of the scene; let him clothe his subjects in a costume most congenial to the spirit of his story and of the particular scene. Let him change his costumes whenever the changing moods of the story demand it, and not just when the heroine feels that she must do so—because she has worn a particular costume long enough.

Which brings us once more to that stumbling block of motion picture production in this country—"CO-ORDINATION" or rather the lack of it. For the costume designer or for any other technician as a matter of fact, to give his best he must have co-ordination from his colleagues and then only will the best work of them all will contribute to the making of the perfect motion picture.

But till then we feel the efforts of us all are doomed to be wasted and the entry into our folds of yet another artist, the COSTUME DESIGNER must wait—and with it possibly, also the perfect motion picture.



INDIA

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FANS
WHEN

INDIA

ELECTRIC WORKS LTD.,
South Rd., Entally, Calcutta
Are Manufacturing
FANS
OF EVERY DESCRIPTION
For Last **21** *Years.*

IEW

The Famous Low Current Consumption
FANS
Are Available in
Ceiling - Table
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BETTER BREEZE — HALF THE COST

A visit to our
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BOMBAY OFFICE & SHOW ROOMS:-
6, Sir Pairozeshah Mehta Road,
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A Sure-Fire Box-Office Hit !

- A Social Drama, So Great & So Powerful in Human – appeal that audiences will applaud it as a picture of their life-time !!!
- A realistic romance torn from the very book of family life ! ◆ ◆ ◆ ◆ ◆

★
TARUN PICTURES'
AWE - INSPIRING
SOCIAL WITH
TREMENDOUS
HEART-APPEAL !

FROM THE PEN OF
Sjt. M. G. Dave
WHO GAVE YOU
"Mother India"

NIRALI DUNIYA

(TRUST YOUR WIFE)

Starring :
- **LALITA PAWAR**
- **E. BILLIMORIA**
- **JAL MERCHANT**
- **SHAMIM ● HADI**
- **Kalyani & F.MD.**

Direction :
V. M. VYAS

LOOK OUT FOR THIS GREAT SOCIAL

For Particulars Apply to :

GUJARAT FILM CIRCUIT

MAIN ROAD - DADAR - BOMBAY 14

Central India Agents:

Bharat Pictures Ltd.

AKOLA — — — (BERAR)

War Publicity Through Medium Of Films

Advisory Board Formed In Bombay With Leading Producers and Distributors

Sardar Chandulal Shah Elected Chairman

BOMBAY, July 4.

To advise the Government of India on war publicity through the medium of the film and to assist in the production, importation and distribution of suitable films, a Film Advisory Board was constituted yesterday at a meeting held in the Bombay Secretariat and attended by the leading figures in the local film industry.

Explaining the objects of the board, Mr. Desmond Young, Chief Press Adviser to the Government of India said that Government were anxious to keep the people of the country informed about the progress of the war, and particularly about the nature and extent of India's war effort and recognised that the film provided one of the best means of doing so. At the same time, they realised that efficient production and distribution could only be secured with the assistance of the brains and experience of those who were actively engaged in the industry itself. Such assistance would be a valuable contribution to the national effort.

All present promised their fullest co-operation and the meeting elected Mr. Chandulal Shah of the Ranjit Film Co. Chairman of the Board and Mr. C. B Newbery of the Twentieth Century Fox Corporation, Vice Chairman. The other members of the board are Rai Bahadur Chunilal (Bombay Talkies Ltd.). Mr. Chimanlal B. Desai (of National Studios Ltd.) Mr. Baburao K. Pai (of Prabhat Film Co.), Mr. M. B. Billimoria (of M. B. Billimoria and Co.) Mr. J. B. Wadia (of Wadia Movietone Co.) Mr. M. A. Fazalbhoy (of Fazalbhoy Ltd.) Mr. A. Rowland-Jones (of Metro-Goldwyn-Meyer India Ltd.) Mr. A. A. Walter (of Warner Bros. First National Pic.) Mr. Sohrab M. Mody (of Minerva Film Co.) Mr. Kapurchand Mehta of Kapurchand Ltd.) and Sir Richard Temple Bt.

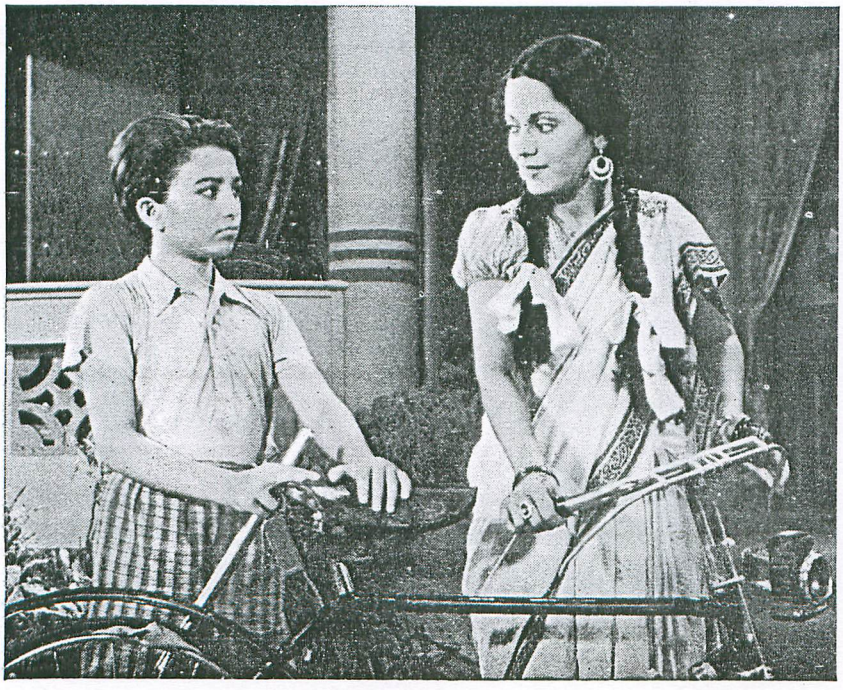
Mr. H. W. Smith, Director and Business Manager of the "Times of India", will act as the representative of the Government on the Board. A secretary will shortly be appointed.

Sardar Chandulal Shah.

The headquarters of the Film Advisory Board will be in Bombay, as the most convenient centre, but leaders of the industry in Calcutta, Madras, Delhi and Lahore are being invited to join it.

Apart from the production of films in India, of which four, dealing with the army, the Royal Indian Navy and one squadron of the Indian Air Force and training for emergency commissions at the military academy have recently been shot and will shortly be released, the Film Advisory Board will consider what films from overseas are likely to appeal to Indian audiences and will arrange for their "dubbing" in Indian languages. Interesting films showing the life of Indian troops in Malaya, Egypt and Palestine are expected in the near future, and there are many British documentary "shorts" which are suitable for this treatment. The entertainment value of each film will be carefully considered and exhibitors will only be asked to show films which will make an attractive addition to their programme.

The Secretary of the Board will be responsible for maintaining a library of 16mm. and 35mm. films and as this library is built up provincial war committees and other public bodies will be informed what films are available to them.



Leela Chitnis in "Bandhan" a Bombay Talkies picture.

Kicks and Kisses

Doctors know a lot. They have inside information.

* * * *

When a backward girl falls in love, she has something to look forward to.

* * * *

Two is company, but three is a respectable party.

* * * *

Some people think they are worth a lot of money, just because they have it.

* * * *

Love is the only game, you can play in the black-outs.

* * * *

In Hollywood, many a star is born to blush unscreened.

* * * *

All girls regret losing their youth, unless they can pick up another one immediately.

* * * *

If a girl doesn't watch her figure, the boys won't.

* * * *

The surest way to lose your health is to keep drinking other people's.

* * * *

Girls are like parachutes, useful only when they are fully opened.

* * * *

A kiss is something which, once given, cannot be taken back, but is often returned.

* * * *

Life is like a game of tennis, because the word "love" means nothing.

* * * *

The man who says he knows women is the kind that women 'no'.

* * * *

Love is a sweet dream and marriage is the alarm clock.

* * * *

Love is like the measles. It is worse when it comes late in life.

Love is valued highest during the days of courting and the days in court.

* * * *

When a girl shows her true colours, it is because she has run out of rouge.

* * * *

"It took me twelve lessons to teach Rita to swim."

"Why, the little flirt! I taught her in six."

* * * *

A gold digger is a girl with a cold heart and hot legs.

* * * *

The man who has a head for business, generally has two arms for his secretary.

* * * *

The boss sent his secretary a cheque for a thousand kisses.

And the manager cashed it.

* * * *

In the old days a business man used to take his pen in hand, but now he takes his type-writer on his lap.

The difference between a girl who blushes and one who doesn't is several men.

* * * *

In a taxi, three is company counting the driver.

* * * *

A boy-friend round the corner is worth ten Gables in Hollywood.

* * * *

A man who burns the candle at both ends, is often found with a little flame in the dark.

* * * *

I know a girl who thinks twice before letting a man kiss her. But she is a quick thinker.

* * * *

A girl is like a statue. She gets more attention after she is unveiled.

* * * *

Nowadays, pleasure must be sin to be appreciated.

* * * *

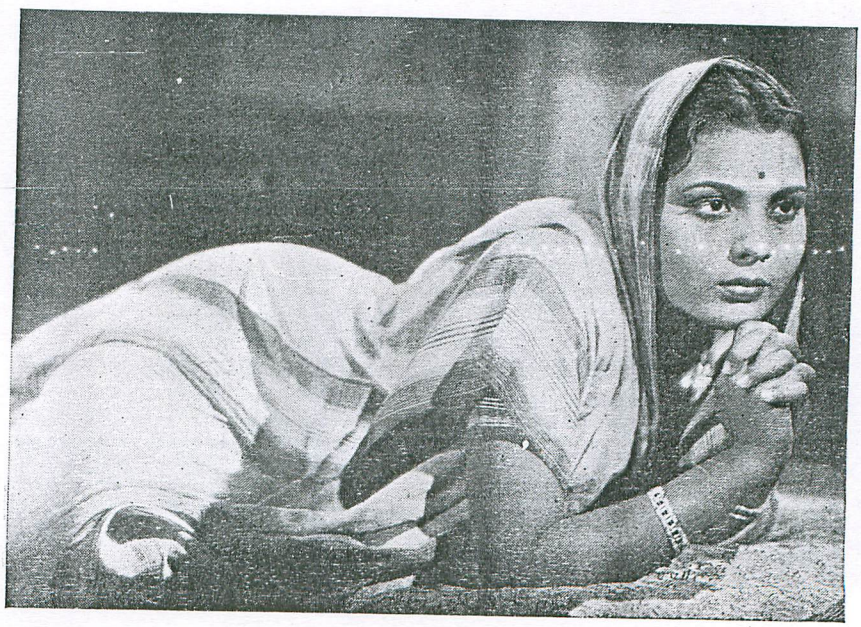
Mother is the necessity of convention.

* * * *

An old man is like a cigarette lighter. Fails you at the wrong moment.

* * * *

It takes a girl with dreamy eyes to keep the men awake.



Jyoti will charm you again in "Sanskar."

DIRECTOR

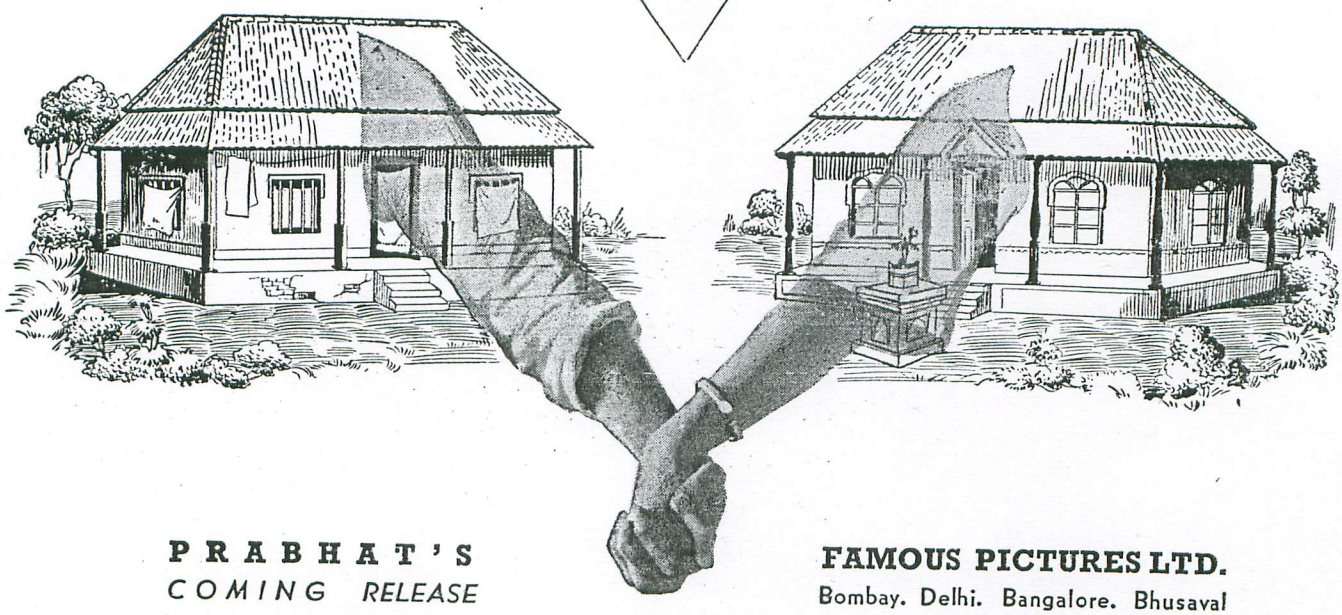
V. SHANTARAM

Again across the silver screen offers his hand and brings a message of

LOVE AND FRIENDSHIP

with his new picture

PADOSI



PRABHAT'S
COMING RELEASE

FAMOUS PICTURES LTD.
Bombay. Delhi. Bangalore. Bhusaval

प्रभात चित्र
IT'S PRABHAT
REGD. TRADE MARK

ANN SHERIDAN——

This Oomph girl of Warner Brothers will soon be seen in "Torrid Zone" with James Cagney. Don't miss seeing her even though she is with Cagney. He won't mind it.

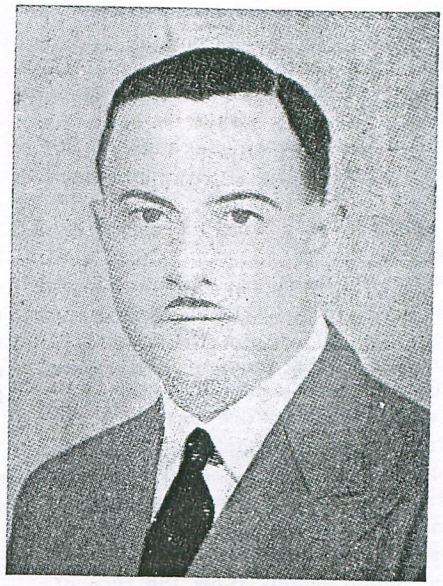
Better Showmanship Means Better Business

Correct Advertising and Ballyhoo Methods

By A. A. WALTER

Warner Chief in India, Burma and Ceylon

II



Mr. A. A. Walter

In the last article I had mentioned "interval". You will find very divided opinions on the subject of interval. First of all, the exhibitor looks upon the interval as a source of revenue and many of the public as an opportunity to quench their thirst. Bearing in mind that there is "want" on both sides, we can assume that in the majority of cases an interval is advisable, but in this connection special reference should be made to prohibition areas. I am sure that the vast majority of the cinema going public in Bombay to-day are not in favour of intervals.

They would much prefer to finish the show ten minutes earlier and not be bothered with a break half-way through. I am not suggesting that the only form of drink required by the cinema going public is an alcoholic drink, but it is a fact that when one considers that the average performance is less than two hours, a person does not require a drink merely to quench his thirst. You will find that in the majority of cases the people who did leave the theatre for the purpose of a drink before prohibition were not teetotalers.

You will find to-day that the vast proportion of the audience remain in their seats. I, therefore, say that if a census were taken, the cancelling of intervals would be almost unanimous. Where intervals are necessary, at least let the exhibitor take care that the interval is at the right time. To my mind there are few things worse in connection with the screening of a good film than breaking it half-way for an interval. If it is necessary to have an interval, then let the interval follow the short subjects and let the main feature be screened without a break.

When talkies first started, tinned sound was a novelty and frequently one found that operators were very anxious to make the maximum amount of use of the machinery at their disposal with the result that long before the show commenced, gramophone records were being blared through loud speakers, both in the auditorium and lobby or foyer. During the interval it was and still is, in the majority of cases, the practice to play gramophone records continuously so that well before the show starts until the last fade-out there is not a moment without "sound" of some description.

MUSIC FOR THE MOOD AND TASTE

Let us examine the question of gramophone records being played during the interval. First of all, proper care in the selection of such music is of great importance. The manager of the theatre should be responsible for such work. The type of audience is generally dependent upon the type of picture so that the manager can select his incidental music according to the nature of the picture. A classical picture which appeals to highbrow audiences would bring an audience who would appreciate classical music played during the interval, whereas the latest thing in jazz would probably not go over at all well. This statement cannot be taken too literally, and commonsense must be used. It is sometimes necessary, where a picture is very heavy, to break the monotony with a little light music which may be more suitable.

When the interval first commences let there be dead silence as far as the operation of "sound" is concerned for a few minutes. Let the audience have a chance to speak to their friends, to gather themselves together and straighten out their nerves before they settle down to listen to something new. A record might then be played which lasts three minutes and another break given for a couple of minutes before the next record is played Finally never spoil a good record by breaking it off before it is finished because the operators have not properly timed the commencement of the second half of the performance.

Remember, in connection with intervals, that the majority of people do not like intervals. If you find an interval necessary, be certain, that your main feature is not broken up and make your interval as short as possible.

CORRECT ADVERTISING NECESSARY

We now come to the subject of advertising. Some say that this is the backbone of the film business. Whether it is or not, advertising is of vast importance in every industry in the world and only possibly more important to the film industry by reason of the fact that the motion picture industry lends itself particularly to pictorial advertising. I cannot go into this subject without referring to the comments which we hear from time to time from members of the general public. Adjectives such as super, magnificent, colossal, stupendous, it is suggested,

have been applied to any type of motion picture good or bad, and it is suggested by some that if we told the truth in just so many plain words, business would be better as the average man in the street would be able to make up his mind more easily.

This is only in a very few instances which are not important. Naturally there are times when the form of advertising used is an exaggeration beyond the comprehension of the average cinema goer and is not of benefit to the theatre. These, however, are isolated instances and need not be taken into account generally. There are good points in almost every production, and it is those good points which should be stressed in order that the public should know the type of picture that is being offered. There is no harm in over-stressing providing such an effort is not misleading. In other words, do not say that the picture is crammed with action if there is no action in it, do not call a picture "the biggest laugh of the year" if it is a sad production.

DIFFERENT PICTURES DIFFERENT METHODS

Let us analyse advertising under various headings: First, let us take newspapers. It is safe to say that a very large proportion of the cinema going public read newspapers. The percentage who do not read a newspaper of some description can be ignored in consideration of this particular point in advertising. First and foremost, therefore, we get to our patrons by means of a newspaper. Newspapers serve different types of public according to their political views and their general standing. It is, therefore necessary that the theatre manager has a very complete knowledge of the circulation of each newspaper and the type of people amongst whom it circulates. It is not necessary for me to go into detail of the amount of advertising which should be done or should not be done in newspapers. This can be left to the discretion of the individual theatre and the circumstances.

I would, however, discuss the question of proper advertising in newspaper's irrespective of the amount of money spent in this manner. It very frequently happens that a theatre adopts a policy in advertising in almost exactly the same way for every picture, that is to say the same amount of space is used in every paper for every picture with the exception of possibly a few outstanding pictures where a little extra space is used all-round. I claim that this method is bad and a definite waste of money. There must be as many arrangements in regard to the matter of space in newspapers as there are different types of film.

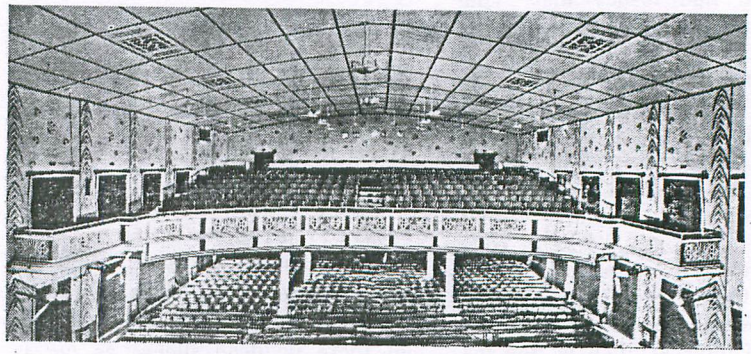
A BETTER WAY OF DOING IT

Let us take a simple example: A small city has two newspapers; one a conservative paper which is purchased only by ten per cent of the more wealthy population of that city; the other ninety per cent. The local theatre advertises a classical picture with practically no mass appeal by taking every day twelve inches of space in the conservative paper and six inches every day in the newspaper of mass appeal. The following week an action picture of mass appeal is screened at the theatre. The appeal of this picture is not big in as far as the so called "better audiences" are concerned. The theatre continues the same form of advertising, that is to say they take twelve inches a day in the conservative paper and six inches a day in the paper of mass appeal. A better method would obviously have been to have curtailed the twelve inches to six and increased the six inches to twelve.

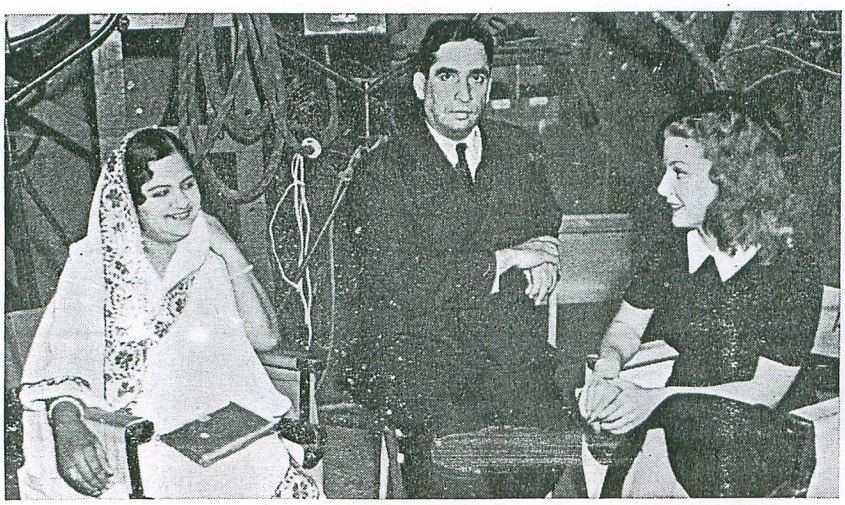
Advertising in newspapers is not as simple as this in big cities such as Bombay, but the same principle can be applied and if applied with intelligence and common-sense, the exhibitor can get a lot more for his money. *Never let a personal prejudice enter into the matter of advertising. You or I may like or dislike a certain newspaper, but our likes and dislikes should have nothing to do with the advertising of a picture. .In this respect we are only concerned with the likes .and dislikes of the people who are going to buy tickets at our Box office.*

I am afraid that stereotyped advertising in newspapers has developed to a very great extent and is a matter which requires some careful thought. Some theatres are apt to advertise in such a stereotyped manner that it is doubtful if their public read more than the title of the film and the name of the star. If the exhibitor is not going to prepare his advertising in a form palatable enough to encourage the average cinema going public to read it completely, then he is much better off by curtailing his advertisement to a mere statement of fact concerning the name of the picture and the stars performing therein and save his money. Why spend a lot of rupees on tripe which is read by hardly anybody?

So often I find the exhibitor allocates a certain amount of money for the purpose of newspaper advertising and leaves the matter of of fact concerning the name of the spending this money spread over certain newspapers according to instructions given to an Advertising Clerk or a Publicity Manager without supervision. The exhibitor



Chintamani Talkies, Madura, fitted with the World-Famous LANSING SOUND SYSTEM.



On the Warner Sets—Mrs. M. A. Fazalbhoy and Mr. Fazalbhoy with Ann Sheridan, Warner's 'Oomph' stuff.

has not done the best for his theatre when he allocates money for advertising in this manner. It is the correct spending of this money which counts. The allocation of a certain sum of money and the splitting up of this into inches according to the requirements is not to my mind the best way of handling newspaper advertising.

JUST HOW IT SHOULD BE DONE!

Here is my suggestion: First, carefully examine the picture's appeal to various types of audiences, decide where your principal public is for this picture, select the newspapers who appeal principally to that type of audience, and arrange your space in newspapers accordingly. Then prepare advance advertising and current advertising without any preference to cost. In some instances you will find that you can make up your most effective advertisement in a small space. In other instances, according to the nature of the film it might be necessary to take a much larger space in order to obtain an effective advertisement. When you finish this work *then* total the cost. You will probably find that the cost is approximately the amount which you would have allocated to such a picture. If you find that you are spending too much money, then curtail where such curtailment would do the least damage. Never forget that a new form of advertising in newspapers or "something different" has its appeal. So much for newspaper advertising. Probably the next most principal form of advertising is the use of pictorial posters placed in positions throughout the city.

As far as posters are concerned, little can be said as they are printed in the majority of cases for distribution throughout the entire world so that the exhibitor has to take what comes and cannot select the type of pictorial poster which he might think is suited to his particular theatre.

Let us say that on average the posters received are the best for everybody (we hope). Bearing in mind the taxes which have to be paid the rents sometimes which have to be paid and the cost of the posters, this is a form of advertising which, although not expensive, certainly has to be considered in the budget.

The exhibitor therefore must assure himself that the poster boards for his theatre throughout the city are in the right place. Generally, speaking, this is fairly well catered for but there are instances where poster boards continue in out-of-the-way spots which are practically useless from an advertising point of view, possibly because some old man has been receiving a complimentary pass for the exhibition of such a board for the last twenty years. There must be a limit to the number of boards of this description which can be effectively used, but do not forget that you may not be using as many as might be used to advantage. Perhaps you are getting a good result with twenty such boards in the city. Are you sure that you would not get a better result with forty?

Sometimes I have found that a large poster (24-sheet size) is not used because it is so expensive by comparison with the three-sheet or one-sheet size. When I say "expensive" I refer to the possible rental of space for the purpose of such exhibition and the taxes which have to be paid. At the same time a carefully selected sight might be so valuable that the difference in expense should not be considered.

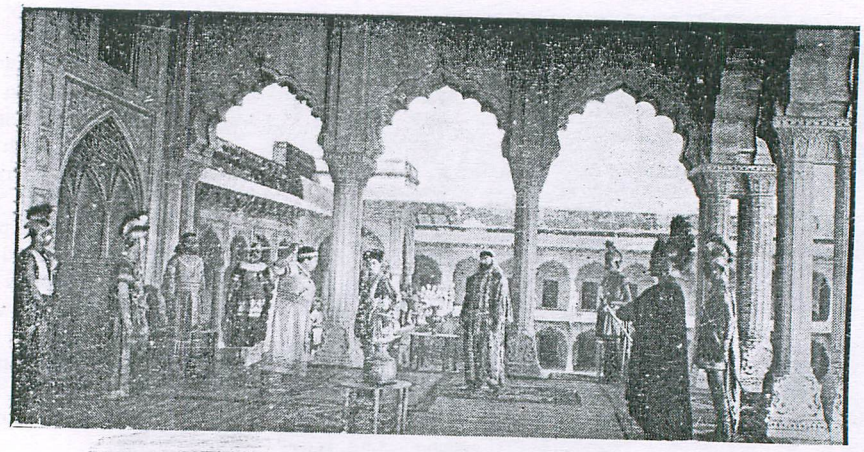
Sometimes a 24-sheet poster is so attractive that it is almost impossible for the average person to pass it by without comment. You and I must admit that there are 24-sheet posters which are practically valueless from this point of view. In such cases if I were an exhibitor I would exhibit a very outstanding poster for possibly two or three weeks when I know that thousands of the public are commenting upon that poster and that its contents are going home. Let a little more experimenting be done with posters and a little more attention be paid to an arrangement of this form of advertising.

BALLYHOO IN THE STREETS

Street "ballyhoo" is a form of advertising which is really only effective on certain classes of pictures. The same form of advertising, by means of a street car on every picture is only a waste of petrol. It is sometimes found that a theatre employs the use of a street car dressed with suitable decoration describing the picture being screened at the theatre, and a schedule of rou-

tes is followed by the driver day in and day out.

As in the case of newspapers described above, so a street car, advertising a film, should be scheduled for touring different districts. In other words, the districts that house the majority of the people, who would be interested in the type of picture that is being screened, are the districts which should be catered for most. Where a picture lends itself to street advertising—where a model of some description might be built or arranged in conformity with the picture, the greatest possible use should be made of this form of advertising.



This beautiful scene is seen in Hatimtai-ki-Beti" a Mohan Picture

It is the practice of the majority of theatres throughout the world to distribute cheap handbills in large quantities. Very frequently, mainly by reason of the fact, that they are so cheap, sufficient attention, is not paid to the proper drawing up of handbills and the proper distribution of them. A cheap handbill will very rarely appeal to the patron who pays Rs. 2|- for his seat. So, if you have a picture attractive to only such a class, do not waste your money on handbills. Where, however, the picture has mass appeal, the handbill is of very great effect and thousands of these can be distributed very cheaply.

But remember the type of people to whom you are distributing these handbills and give them something which they can read easily and which will appeal to them. Obviously a handbill should be, in the majority of cases, in pictorial form, and the least amount of words used, the better the effect. Make it bold and snappy without wasting a lot of money, and when you distribute these handbills, be sure that they are being distributed in the right place. Also be certain that they are not being turned in as waste paper or thrown away in batches of fifty or a hundred so that somebody can go home for his lunch.

Vanmala and Meenaxi seem upset in "Lapandav." Surely not over Winayak, who plays the hero!

WHOM TO APPROACH

I would make mention of the various types of cinema goers. We have a certain percentage of regular cinema goers who read practically everything they can lay their hands on regarding stars and productions and no form of advertising good or bad, will keep them away from or send them to a picture. They have always made up their minds whether they want to see a picture or not and are merely waiting for the announcement as to where and when it is going to be screened.

Your advertising methods therefore are not for this limited public. The vast proportion of people who visit cinemas, do so because they have been persuaded to go by some form of advertising. See therefore that you tell these people well and often the type of picture that you have to show them and glorify its qualities.

PICTURES IN MAKING

PRABHAT FILM CO.

V. Shantaram is now on the sets of "Padosi" his social picture in which he promises to give us another socially progressive picture.

Syed Fatehlal is busy with the final rehearsals of "Ram Shastry" a theme of social justice thrown into the historical background of the Peshwas of Maharashtra.

On the devotional side, that sole monopolist of all saints, Shivrampant Vashikar is writing "Sant Sakhu" the story of a woman who exploited prayer to make her world a big temple.

NATIONAL STUDIOS.

"Woman" directed by Mehboob is breaking box-office records at the Pathe Cinema in Bombay.

Mehboob is busy on another social picture with sister-love as its main theme.

Director Kardar is busy making up time in "Puja" a social story featurning Sardar Akhtar and Sitara.

Director Virendra who has already one picture ready in "Sanskar" has gone half-way through his new one "Radhika" in which Nalini Jaywant a new artiste is introduced for the first time.

SARASWATI CINETONE

"Devyani" that mythological drama so popular with all audiences is now in the indoor sets under the direction of Mr. Pandurang Talgiri.

Preparations are going on for another picture "Bridegroom" to be produced under the direction of Mr. K. Narayan Kale.

NAVAYUG CHITRAPAT.

"Lapandav" the social comedy written by P. K. Atre is now getting the finishing touches and will be on the screen probably in the first week of August.

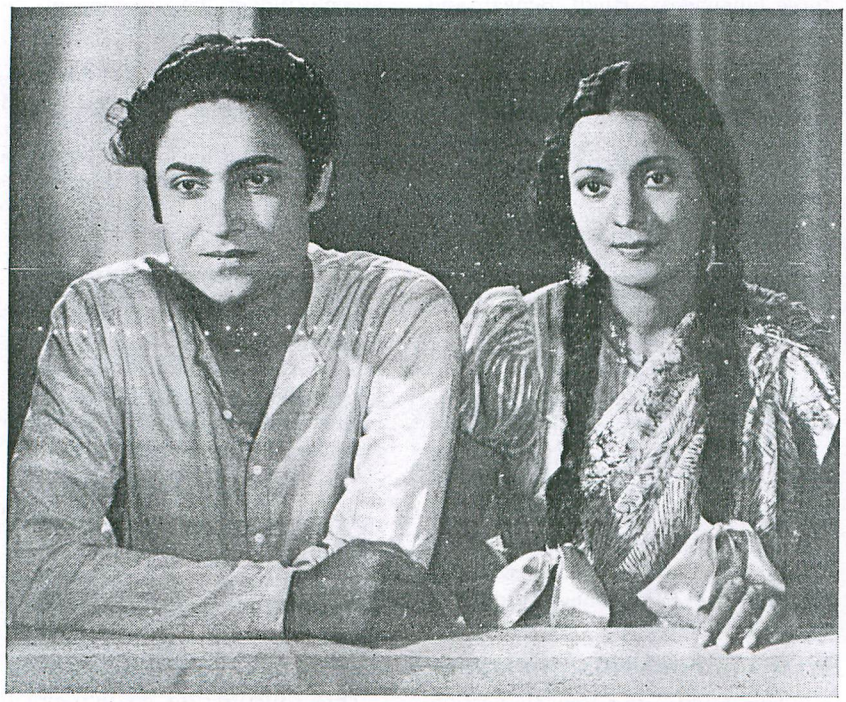
INDIA ARTISTS

"Bahurani" is now running at the Minerva Talkies, Bombay. This maiden picture has established a good standard of quality for the producers. They must now look out for good stories.

The second picture that will soon go into production will be a comedy called "The Nest". It will be directed by Zia Sarhady.

Mubarak and Junnarkar the directors of "Bahurani" are busy with their new story.

Sarojini in "Hatimtai-ki-Beti" a Mohan picture.



Ashok Kumar and Leela Chitnis will once again be seen together in "Bandhan."

BOMBAY TALKIES LTD.

"Bandhan" starring Ashok Kumar and Leela Chitnis is being steadily shot under the direction of Mr. Acharya. It will come on the screen in the first week of August.

The next picture to go into production will be "Narayani" with Devika Rani in the lead.

RANJIT MOVIETONE

"Pagal" a social story directed by A. R. Kardar will be on the screen at the Imperial by the time this is in print.

"Diwali" directed by Jayant Desai and "Musafir" directed by Chaturbhuj Doshi are lying ready for release.

The other picture in making is "Umeed".

MOHAN PICTURES.

"Hatimtai-ki-Beti" a folklore phantasy is now very near completion under the direction of Mr. Nanubhoy Vakil.

K. Amarnath, the other director of the company has taken in hand a social thriller with a very interesting plot. It is named "Dipak Mahal". Mr. Yakub, the National Studio's star will feature in this picture.

SINDHOO PRODUCTIONS

Evergreen pictures, who are known for giving a timely lift to new companies and whose financial and practical co-operation has helped even a big producing concern like Minerva Movietone, have secured the agency of this company.

The first production under this contract will be "Aj-ki-Dunya" a social picture under the direction of Mr. Pawar and featuring Ashalata, Trilok, Vatsala Kumptekar and Jeevan. The picture will be ready for release in August.

PRAKASH PICTURES.

Once again Prakash has launched an ambitious programme for 1940. Beginning with "Narsi Bhagat" a devotional subject of a saint and philosopher who lived in the fifteenth century, they will handle other costume plays like "Romeo and Juliet" and "Rakhi."

Still another social picture in shooting is "Mala" with an intensely dramatic plot.

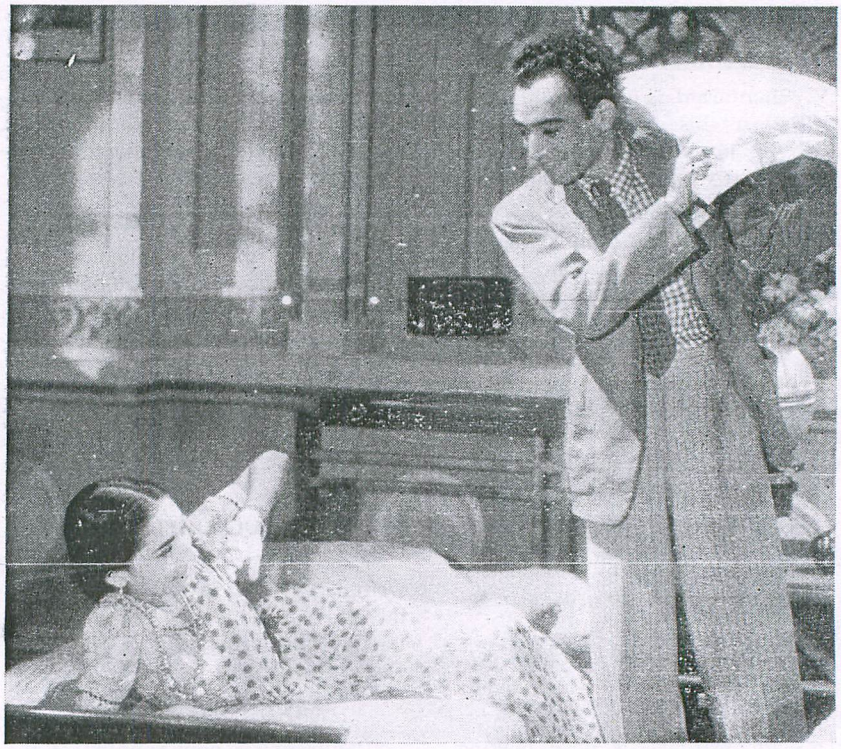
"Narsi Bhagat" is, however, expected to be a certain box-office seeing the formidable cast led by Vishnupant Pagnis and including Durga Khote, Ram Marathe, Aundhkar and Amir Karnatki.

WADIA MOVIETONE

"Vijaykumar" a picture with a war motif is running well at the Lamington Talkies, Bombay.

"Diamond Queen" featuring the stunt queen Nadia is now getting the finishing touches and will be soon ready for the screen.

"Raj Nartaki" a Modhu Bose production under the Wadia standard, with Sadhona Bose and Prithviraj in the lead, is being produced in three languages: Hindi, Bengali and English.



It is the play with pillows—obviously the beginning. You can see how it develops between Anuradha and Kishore Sahu later in "Bahurani."

HINDUSTHAN CINETONE

"Soubhagya" was given a splendid reception at the Roxy in Bombay when it was released there during June.

At the studios "Swaminath" a social picture under the direction of Mr. Wajahat Mirza has done a considerable progress and will be ready for the screen in September.

FAMOUS FILMS

Final arrangements for the country-wide release of "Dharma Patni" are now completed and the South will soon have this excellent picture in several important stations.

"Damaji" under the able direction of Mr. Bhal G. Pendharkar will begin shooting in the new studios at Poona in August.

FILM CORPORATION OF INDIA

"Shap Mukti" the Bengali version of "Zamana" with Padmadevi and Barua in the lead is steadily progressing under the direction of Mr. Barua.

"Hindusthan Hamara" the other Daryani production directed by Mr. Ram Daryani with Padmadevi and Jamuna in the lead, has truly become a great picture and will be shortly released in the important cities.

TARUN PICTURES

"Trust Your Wife" (Nirali Duniya) is going to become a good proposition to the exhibitors the way it is taking shape. With Lalita Pawar in the lead, the picture has secured a fast tempo in a thrilling story.

NOOTAN PICTURES

"Madari Mohan" was released at the Royal Opera House in Bombay during the month and provided good entertainment to the devotionally-minded people. The trick effects in the picture delighted the people.

Other pictures to go into production are called "Seva" and "Anath Patni."

Our Review

"SOHAG" An Absurd Picture Of CIRCO

Timir Baran's More Awful Music

Balwant Bhatt's "Touches" Make "Sohag" An Untouchable Picture

Those who thought that the second production of Circo would be an improvement over the first one, have been badly let down in "Sohag" which came to the screen at the Majestic with a big ballyhoo.

The "Times of India," with its peculiar notions of film criticism reviews this picture as follows: "The picture itself is a notable contribution to the Indian screen, distinguished in every detail and particularly in respect of the acting, music and direction, all three of which are of the highest standard and co-ordinated with admirable art to provide entertainment of the finest quality."

A greater lie has not been told since the myth about the Forbidden Fruit. It is a pity that a paper with a century-old tradition to back it should stoop to misguide its readers with such a brazen-faced review. Or is the writer of the review to be blamed for erring so sadly in evaluating the picture? On the other hand what use is the praise of really good pictures, however deserved it be, once the readers realise the true value of such irresponsible reviews!

Whatever be the reason, this leading newspaper with its countrywide circulation can render more useful service to the Indian film industry by publishing the correct evaluation of our pictures than by becoming party to a fraud on its innocent readers.

Barring the screen page, the "Times of India" is still my favourite paper for several other reasons.

UNIQUE IN DISAPPOINTMENT

Coming to the picture under review, it is perhaps unique in being disappointing in every respect. It has neither a good story, nor good music, nor good acting nor good direction nor even good photography and sound.

It is a perfect mess of jumbled ideas presented on the screen in a clumsy and primitive way.

OH, WHAT A DANCE!

Dhanji Bhagat is a professional thief who carries out thieving commissions for Keshav Seth (Mazhar) a rich moneylender of a village. This, he naturally does during the nights and he had to be given work for the day. So the writer makes his daughter Raju (Bibbo) a street dancer and the picture opens with Raju's broken reed in the throat trying to make a noise, which the audience are expected to accept as music, and in a vain attempt to shuffle the feet in imitation of a dance.

SOHAG

Producers	*Circo Productions*
Screen Play	*Nanubhai Dave*
Music	*Timir Baran*
Photography	*Vasant Jagtap*
Audiography	*R. G. Pillay*
Dialogues	*Pandit Indra*
Cast	*Kumar, Bibbo, Mazhar Ashalata etc.,*
Released at	*Majestic Cinema*

Date of Release: 11th June 1940

Director:—BALWANT BHATT

The audience of a dozen persons, including two women in decorative posture hanging over a balcony, seems to be rooted to the ground (of course under instructions) as if it had seen a rattle snake. The dance over, a few coppers are thrown about and the people about having done their work of standing like lamp posts, get out of the way of the director and allow him to give some more sparks of intelligence.

BALWANT BHATT STARTS "TOUCHING"

Keshav Seth (Mazhar) comes in just when Raju is reminding her father of his promise to give her

Mr. A. V. Pandit—well known publicist. To him goes the credit of getting our society leaders interested in our films.

silver bells. A ten-rupee note passed on with a hint that a local jeweller has received new supplies of jewellery is the subtle hint to Dhanji to break into the shop that night. It is the first Balwant Bhatt "touch" which he seems to have brought from Prakash.

The second Balwant Bhatt "touch" is a shot in the jeweller's shop where, while Raju is busy trying the bells, Dhanji is taking a panoramic view of the new goods.

The third Balwant Bhatt "touch" would have us believe that the fat overgrown woman Raju is still a child and does not know the shady activities of her father extended over several years.

The fourth Balwant Bhatt "touch" shows the conflict between Keshav Seth (Mazhar) and Ramesh his son (Kumar) where Keshav Seth quite casually tells his son to keep the safe open for the night which of course puzzles Ramesh (Kumar) and this expression is further intensified by the chubby and rotund face which Kumar has managed to secure recently. By the way, Kumar's latest acquisition in weight is a piece of upholstery suitable for the most antique piece of Victorian furniture.

Dhanji of course commits the theft but discovers a smoking policeman

and quite obligingly kills him. That makes room for the fifth Balwant Bhatt "touch" in which the street lamp is broken.

The next day, the policemen in the village get going and in a characteristic Prakash way start their marathon flogging of all suspects. Dhanji is one of the suspects, who receives a few hits but is rescued by Keshav Seth through his influence on the Sub-Inspector of Police.

It is now time for the sixth Balwant Bhatt "touch." It comes in the form of Dhanji's death.

Dhanji is shown as a very strong man and yet he dies as quickly as Balwant Bhatt himself wanted him to after a short beating.

HALF-BAKED CRIMINAL

The death of Dhanji brings Raju to Keshav Seth asking for twenty rupees for the funeral expenses. But strangely enough a careful criminal like Keshav Seth refuses to help her and makes her give him a lecture on life and its sins.

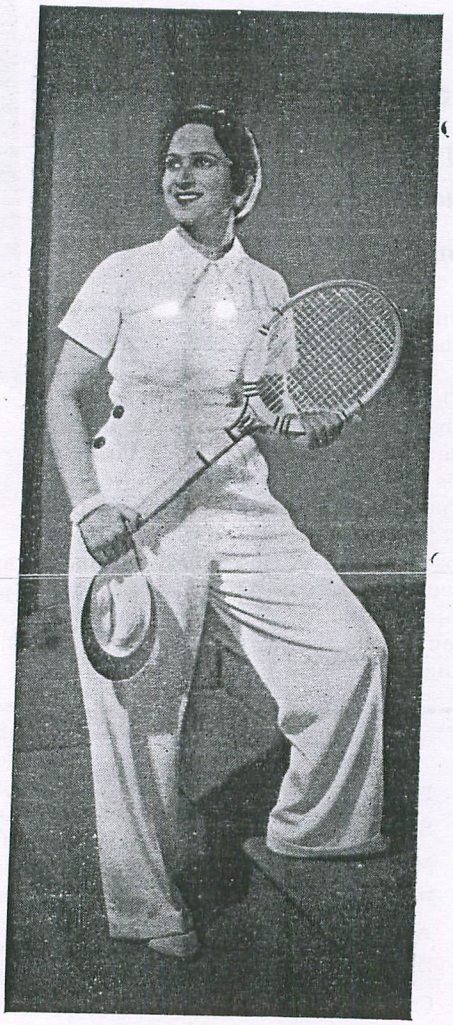
The lecture is swallowed by the chubby-faced son Ramesh with an open mouth and no sooner does Raju leave the father and the son, Ramesh runs after her. But Raju has been quick about things. She manages to get her father's body burning to make her visit with the hero more dramatic in the burning place. The seventh Balwant Bhatt touch is the flame of love shooting out from the burning pyre of the father and enveloping the hero and the heroine.

Quick dissolves show the fast progress of love between the two. The father who has been sleeping so far now wakes up suddenly and tries to get his son married to frustrate his romance with the beggar girl. The boy naturally refuses, but submits when he sees the ghost of his dead mother at the doors of Raju.

WHAT A BRIDE!

So Ramesh is married to Kamla an angel in human shape.

On the wedding night the angel waits and sings, and sings and waits in the bridal chamber with a wide-awake sex-conscious look which is never to be found in a newly married bride. The Balwant-Bhatt touch here shows the husband shirking his responsibility. Ramesh runs out to Raju. But Raju has already a visitor in Keshav Seth who tries to force his attention on the girl only to die rather tamely at the hands of his own son.



Principal Atre, the writer of the story, probably likes her this way. So he has put Vanmala in a tennis situation in "Lapandav." Well, the costume is convenient for service.

Raju, as is expected, takes the guilt and goes to jail for three years for the murder of Keshav Seth. The judge, while sentencing, observes her young and beautiful age and gives her a light sentence of three years for murder. That judge certainly had eyes.

The three years are passed in memory by Ramesh. He gets more and more ill under instructions and his wife Kamla suddenly finds out that in Raju—her "elder sister"—is the cure for the life of Ramesh.

IN MEMORY OF "DEVDAS"

To make events picturesque after the release of Raju from jail, Ramesh goes out in the famous Devdas cart sitting like Saigal, but this time the cartman doesn't sing the song of philosophy. As no one is seen singing, and as the only thing observed is the tongue of one of the bullocks moving in and out, we are led to believe that the bullock is singing that song. We don't dispute it and give the bullock his due. He gives a better performance than the buffalo in "Dnyaneshwar."

Ultimately this tangle dissolves itself into something more tangible and Ramesh gets Raju as his second wife in addition to Kamla.

It is peace thereafter.

The numerous "touches" of Director Balwant Bhatt so many times touch the audience that they feel like running away from the picture with a touch-me-not gesture.

TIMIR MUSIC

The music of Timir Baran is either exactly 100 years in advance of our time or utterly useless and unsuitable. It is too mysterious to be melodious and too much out of tune to be musical. It belongs to the dark ages.

Photography of this picture calls for another award from the Technicians' Association (as in the case of "Laxmi"). We advise glare glasses for sensitive eyes, if they have to sit through the whole picture.

Sound is another case for Technicians' award.

Dialogues are good in parts. But at places they are too pedantic. No one has given a good performance. Mazhar came near to giving one, but his funny looking wig took the effect away.

Circo must revise their production plans, if they are anxious to give their shareholders a dividend next year. Pictures like "Sohag" don't pay dividends.

DECADENT FILM INDUSTRY OF THE SOUTH!

Financiers Are The Bad Boys!

By: **P. Venkatram**

Film Editor of "Bombay Sentinel"

I have been wondering for some time past if most of the South Indian films of to-day are produced for the public. It may seem rather a strange statement, but I may assure the reader that it is not so silly as all that.

The one thing that strikes an average filmgoer who makes it a point to visit most films—foreign and Indian—is the distinct superiority of the foreign product. It is an all-round superiority—in technique, in story value, in presentation and even its purpose and design.

It is true that these qualities of the foreign product are fast being acquired by some of the enterprising men in our film industry. But they are few whose productions can stand a fair comparison with the foreign films.

But this notable advance—one could safely call it a revolution—in our film industry appears to be confined only to Western and Eastern India.

BLACK-OUT IN FILM MAP

What and where is the South Indian film industry? There are a few studios, especially the Madras United Artistes Corporation which produce pictures—pictures of value, pictures that have a purpose besides entertainment.

But Southern India is so vast a stretch of land that one can reasonably expect a good number of studios turning out more films worthy of the great South. There are a good many studios, but it is pertinent to ask how many produce good films or, for that matter, even successful films?

Nobody will or can deny that the South has a number of men with education and intelligence, that there are enough men with technical skill and experience; that there are clever story-writers and that there is plenty of finance. What factors are then responsible for the slow progress of the industry in the South?

If truth has to be told I would point out the financiers as the persons who are holding up the progress of the South Indian film industry. It is usual for the man who pays the piper to call the tune but it all depends on what tune the financier calls where an industry like this is concerned with its huge potentiality of elevating the nation socially, culturally and politically.

LET HIM MIND HIS BUSINESS

Men with the brains—directors producers, technicians, and others in these days of capitalist exploitation depend for their jobs on the goodwill of the financiers. No one objects to the financiers safeguarding their commercial interest with all logical means strictly within the scope and interests of the industry. But there is no sense in the financier indulging in ultra human weaknesses and interfering in the fundamental business of production of which he knows nothing.

This tendency is not exclusive to South India. One notices it in almost all provinces, but gradually, through constant propaganda and agitation, financiers have come to place greater confidence in their directors and producers.

In Southern India, however, the tendency is still unchecked. The financier by virtue of his position holds full sway over every aspect of production. Even before he invests his money he stipulates that a certain favourite girl of his be made the heroine; that he does not like a particular story or director; that in the film to be produced he should like to have certain tunes which were heard in some recent Bengal film and such other pet idiosyncrasies wholly inconsistent with the actual demands of production.

EXPERTS AT THEIR JOBS

It can readily be conceded that most of the financiers who are usually Chettiyars are expert at their jobs. In making money and manipulating it they would take a long time to be beaten in any part of the world. But picture-making is a different job calling for entirely different qualities.

Mr. P. Venkatram.

Little do they realise that their unwanted and undesirable interference often in the shape of lust goaded favouritism goes directly against their own financial interests. How, it may then be asked, do these expert money-makers allow their interest to suffer?

There is really the rub. These shrewd, and often crafty, businessmen haggle over a few annas of interest, but spend thousands when they take a fancy for a singing girl. It is not the wild statement it appears to be. Anybody who knows something about the actual conditions in South India will testify to it.

NO GOOD FOISTING THEM

One cannot complain if they confined their attentions privately to their girls. But it becomes a matter of great and urgent public interest when they impose these girls with their scanty equipment in music and acting on the intelligent brain workers who only want an honest chance to build up the industry.

One could have no interest in condemning these financiers or their girls but the point is that most of these girls are unfit for the film industry.

In fact one of the worst features of the industry in the South is the casting. When the financiers im-

From "Dharma Patni" a Famous film in Telugu

pose girls of their choice on the producer or the director, the latter has no alternative, but to accept a lot of bad for a bit of good. In this process no effort is made to see if the girl can interpret her role satisfactorily. Thus, with rare exceptions, there are few "Stars" in the real sense of that word. This defect, too, is responsible for the fact that society girls now in the industry are few in number.

In such circumstances, progress for the industry is impossible unless fresh and suitable acting talent is given encouragement.

INSPIRE CONFIDENCE FIRST

So long as the present atmosphere in the studios prevails this is not possible. Let men interested in the progress of the industry make it their first duty to create confidence in the public, especially among the educated section. They can do that only if they produce films for the public.

Really progressive pictures there have been few. The highly educated South is quick to appreciate really good films. The unique success of several pictures from Bombay and Calcutta proves this. The South is fast becoming a profitable market to the Bombay and Calcutta producers, inspite of the fact that their pictures are produced in Hindusthani. Why should not the South take its legitimate place in the film map of India?

The film can do its part in exposing the ignorant ways of orthodoxy. In the South there is not only the problem of untouchability but there are unapproachability and, what can be called, "Unnamability." An orthodox South Indian of the villages will not mention the barber at night, for it has been ordained (by whom one does not know) that the barber's name must not be mentioned at night. God knows what the poor barber has done that even his name cannot be mentioned.

What is the contribution of the South Indian film industry to the solution of these outstanding problems? It is not suggested that the films can solve these problems, but the films certainly can set the people thinking about them by pointing out the right and the wrong and ultimately making them do the right thing.

A situation in "Dharma Patni" a Famous film in Telugu.

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